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62313 50 mm Jaw Set

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For full details of the brand new range of chucks and jaws please visit the Record Power website or request your free copy of the Spring / Summer 2015 promotional catalogue.



Introducing the Brand New Range of Woodturning Chucks and Jaws

We are extremely proud to introduce the brand new range of Record Power woodturning chucks and jaws. This exclusive new range has been developed using Record Power's extensive experience and knowledge of woodturning in conjunction with a group of highly experienced professional and hobby woodturners, to bring you the ultimate in quality, versatility and value. Incorporating the best elements of our previous ranges, we have also listened closely to our valued customers over the years and have taken note of their feedback, suggestions and requests to guide our design approach.



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Super Geared True-Lock™ technology
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The SC3 and SC4 feature a jaw
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New Rep: Youtube's #1 Woodturner, Carl Jacobson, with wife Robin. Tel:503-939-4565, jacobson68@yahoo.com www.youtube.com, search for "Carl Jacobson"





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Turning a sphere for skittles



s we move towards the colder months, we see an increase in workshop activity. The reason for this is typically twofold. One is that many have taken their holidays

during the warmer months and the other is that of people needing or wanting to make things for Christmas. Of course, there are other reasons too, but whatever the reason, the increased activity results in more calls and requests for information and output by turners. Many have a list of requests from people and others have, or are thinking about, what to make and for whom.

Some people commented that it was a good excuse to buy some tools on their wish list and others said that it gave a good excuse for a day out and to buy some timber. That said, they also all added the comment '... and other things'. I think it is important that people are able to express their creative ability in any way they are comfortable with. Woodturning is but one route, but it is a fascinating one to explore.

The increase in productivity in the workshop means that people share more with their colleagues at the club meetings and online. Talking about clubs, some people say that there is a decline in attendance at this time of year and others say that there is an increase. What is your experience at your club? Do the colder months signal an increase or decrease of attendance at mettings?

While we are on the subject of clubs, fewer clubs appear to be having a competition or show-and-tell table at their events. When discussions have happened regarding this, many cite a lack of desire on the part of people wanting to show or bring things in. I can understand this as it is always hard placing your work on display where everyone can see it and, of course, no doubt pass comment on it in some form or other. It is a sad thing that this aspect of club events has declined somewhat, as people miss out on a lot of encouragement and support from fellow turners. Let me know if you or your club have found a way of encouraging people to show their work.

Anyway, back to the topic of making goodies for people. I know someone who has already made 50 tree ornaments, another who has turned some spinning tops and others who have made some beautiful bowls and boxes. I know that there are only so many 'turned' things one can give away and that people have only so much storage space on which to place them. But, when asking friends, they say that thoughtful homemade items are always appreciated, so think carefully about what you make for people and you will be onto a winner.

I have already started to get the 'can you just make this for me ...' requests. Actually, I find it quite fun when people drop hints about what they would like to have made for them. It means that if I do make it, they actually want it and will find it useful.

Have fun,

Mark

markb@thegmcgroup.com



Woodworkers Institute website (www.woodworkersinstitute.com) is thriving. It would be great if you took a look and participated in the various discussions and competitions in our community, or see us on Facebook & Twitter.

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Colwin Way turns a traditional nutcracker that may become a family heirloom

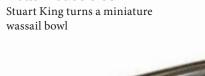
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NEWS, LATEST PRODUCTS, MAGAZINE UPLOADS & EVENTS

can all be found on www.woodworkersinstitute.com. These all appear on the magazine homepage and you can see a bigger selection by scrolling down the page and clicking on the individual stories. We also have an extensive online archive for you to browse

Subscribers!

Turn to page 91 for subscription special offers and you could save 30%!

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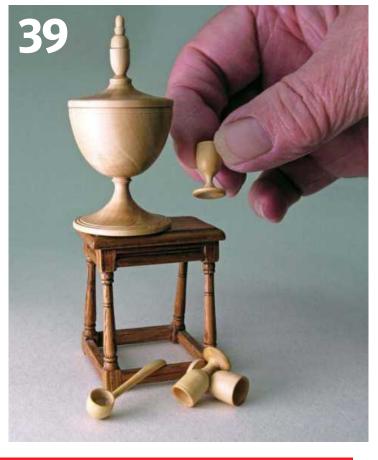
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Find out what's in store for next month









HEALTH AND SAFETY

Woodturning is an inherently dangerous pursuit. Readers should not attempt the procedures described herein without seeking training and information on the safe use of tools and machines. All readers should observe current safety legislation.

Conversion chart 2mm (5/64in) 3mm (1/8in) 4mm (5/32in) 6mm (1/4in) 7mm (9/32in) 8mm (5/16in) 9mm (11/32in) 10mm (³/sin) 11mm (7/16in) 12mm (1/2in) 13mm (1/2in) 14mm (9/16in) 15mm (9/16in) 16mm (5/8in) 17mm (11/16in) 18mm (²³/₃₂in) 19mm (3/4in) 20mm (3/4in) 21mm (13/16in) 22mm (7/8in) 23mm (29/32in) 24mm (15/16in) 25mm (1in) 30mm (11/8in) 32mm (11/4in) 35mm (13/8in) 38mm (11/2in) 40mm (15/8in) 45mm (13/4in) 50mm (2in) 55mm (2¹/₈-2¹/₄in) 60mm (23/8in) 63mm (2½in) 65mm (25/8in) 70mm (23/4in) 75mm (3in) 80mm (31/sin) 85mm (31/4in) 90mm (3¹/₂in) 93mm (3²/₃in) 95mm (33/4in) 100mm (4in)

120mm (4³/₄in) 125mm (5in) 130mm (5¹/sin) 135mm (51/4in)

105mm (41/sin) 110mm (4¹/₄-4³/₈in) 115mm (4½in)

145mm (53/4in) 150mm (6in) 155mm (61/sin) 160mm (6¹/₄in)

140mm (5¹/₂in)

165mm (6¹/₂in) 170mm (63/4in) 178mm (67/sin) 180mm (7in)

185mm (71/4in) 190mm (7½in) 195mm (73/4in) 200mm (8in)

305mm (12in) 405mm (16in) 510mm (20in)

610mm (24in) 710mm (28in) 815mm (32in)

915mm (36in) 1015mm (40in) 1120mm (44in)

1220mm (48in) 1320mm (52in)

1420mm (56in) 1525mm (60in)



Round & about

We bring you the latest news from the world of woodturning as well as letters from the Woodworkers Institute forum and important dates for your diary from the woodturning community

Turning to the Future highlights woodturning

at AWFS®Fair

he AWFS°Fair is a hub for global commerce in the woodworking industry. In July, the event brought together the home and commercial furnishings industry, including manufacturers and distributors of machinery, hardware, lumber, plastics, construction materials and other suppliers to the furniture, cabinet manufacturers and custom woodworkers, at the Las Vegas Convention Center, Las Vegas, Nevada.

The event featured more than 500 exhibitors and was host to the inaugural Turning to the Future competition and juried exhibit, a programme that endeavours to promote opportunities in woodturning and showcase student woodturning talent internationally. The Turning to the Future programme was developed by the American Association of Woodturners (AAW), a nonprofit organisation dedicated to advancing the art and craft of woodturning worldwide, and Association of Woodworking & Furnishings Suppliers® (AWFS), the largest national trade association in the U.S. representing the interests of the broad array of companies that supply the home and commercial furnishings industry.

Recognition

Turning to the Future recognised six students with awards for exceptional woodturning work during the AWFS*Fair. For the High School Division, the first place award was presented to Michael Andersen, Chama, New Mexico, for Twisting Wings; second place went to Kailee Bosch, Fort Collins, Colorado, for Discovery; and Honorable Mention was awarded to Miguel Ingles, Hillsborough, North Carolina, for Triple Helix. For the Collegiate Division, the first place award was presented to Carrie Etherington, Lehi, Utah, for African Box; second place went to Taima Krayem, Cambridge, Massachusetts, for Rings Bowl; and Honorable Mention was awarded to Danielle Heckman, Indiana, Pennsylvania, for Candlestick.

The winners

The first place award recipient in each









The AWFS° Fair is a hub for global commerce in the woodworking industry

division received \$500 and a RIKON 7-220VSR midilathe, second place received \$100, and honorable mention received \$50. Each winner will also receive a complimentary registration for AAW's Annual International Symposium, as well as an AAW membership which includes a subscription to the American Woodturner journal, the foremost publication on the art and craft of woodturning in the world. The lathes and cash prizes were generously donated by RIKON Power Tools.

The Turning to the Future booth was humming for four days with nonstop activity, new ideas, and opportunities to share woodturning with the greater woodworking world, including E.W. Tinker, of My Dad's Garage, an online workshop puppet show geared toward kids aged 7 to 10 years old. In addition to showcasing the work of competition winners and finalists, the Turning to the Future exhibition booth offered live lathe-turning demonstrations throughout the event. Curious fair goers were invited to stop by, watch, and learn more about the dynamic

and rewarding craft of woodturning. The featured demonstrator was Jimmy Clewes, an internationally-recognised instructor and woodturning expert who demonstrated innovative and exciting turning techniques, as well as discussed tools, cuts, design and ergonomics all while creating stunning pieces on the lathe, including a colour rimmed platter and bowl. Additional demonstrators included Christian Brisepierre, Bob Cranley, Eckhard Fadtke, Linda Ferber, and Brent Ross, who turned projects including a tea lights, weedpots, eggs and egg cups, French rolling pins, candleholders, lidded boxes, hollowed spheres, stylised figures, ornaments, and rings.

The 2016 Turning to the Future competition and juried exhibition will be held during the AAW's 30th Annual International Symposium, June 9-12, 2016, at the Atlanta Convention Center AmericasMart in Atlanta, Georgia. Watch woodturner.org for more details.

Contact: AWFS Web: awfsfair.org

Handmade in Britain

his Christmas, avoid the high street and opt for handmade at Handmade in Britain 15, the annual showcase of the very best of contemporary British craft and design at Chelsea Old Town Hall. Browse exceptional crafts, buy unique and original gifts or commission a bespoke piece of work directly from over 120 of the UK's finest designer-makers, each handpicked by a panel of industry experts. The show is a wonderful opportunity to shop for exquisite ceramics, glass, furniture, textiles, jewellery and silverware in a beautiful. historic venue. Makers will be on hand throughout the weekend

to talk to you about their work and showcase their collections, inviting you to learn how your favourite pieces are made and to discover the story behind that perfect gift. On Saturday evening headline sponsor Home of Artisans will be hosting an exclusive late night shopping event, giving visitors the opportunity to enjoy browsing in a relaxed and festive atmosphere until 8pm.

When: 13–15 November, 2015 Where: Chelsea Old Town Hall, Kings Road, London SW3 5EE Contact: Handmade in Britain Tel: +44(0) 207 2865 110 Web: www.handmadeinbritain.co.uk



Three days. Over 120 makers. The ultimate shopping treat

Wood Workers Workshop Hand Tool Day



ood Workers Workshop are having a Hand Tool Day, so why not visit the workshop, meet Peter Sefton and see professional demonstrations. There will be loads of tools for sale alongside hand tools sourced from some of the best English tool makers, plus you can get expert advice on buying tools and Peter will be demonstrating Hand Tool techniques.

On Saturday 28 November, 10am-4pm, they believe they have the best in-house routing demonstrations set-up in the UK and can see expert demonstrations from quality imported US Brands such as WoodRiver – exclusive to Wood Workers Workshop – Incra, Woodpecker and Easy Wood Tools.

When: 28 November, 2015

Where: The Threshing Barn, Welland Road, Upton Upon

Severn, Worcester, Worcestershire, WR8 OSN

Contact: Peter Sefton

Web: www.peterseftonfurnitureschool.com

Tony's Bowl in oak (*Quercus robur*), at 255 x 63mm, by GBF

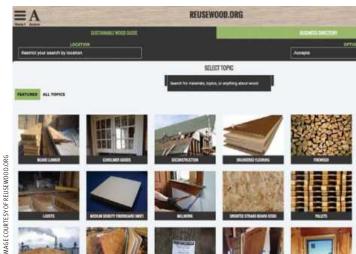


Autumn Flame from 305mm maple (Acer saccharum) and spirit dye, by Jason The Turner



Granadillo Mexican dish, at 27cm diameter with carnauba wax finish, by Masoero.Guido

New website tells you exactly how and where to recycle wood



A clever and well designed website to help you recycle your unwanted wood

hat happens to wood at the end of its life? The American and Canadian Wood Councils have answered the question, by launching www.reusewood.org. It is a resource that not only explains what each item is and what it is good for in a second life, but upon entering your postal or zip code, will inform you who will take it off your hands!

The website not only provides homes for end-of-life wood, but within its 'all topics' button, sits a wood encyclopaedia. It looks at everything from Architectural Salvage to Woodworking. There is also a business directory accessible by map and individual listing pages.

Salvaging and reusing wood and wood-based products ultimately reduces waste, therefore lessening the impacts associated with extracting and processing resources. A considerable amount of wood used in construction - such as formwork and bracing - or in a demolition, can be salvaged and reused.

The choice of products used to build, renovate and operate structures has a significant impact on the environment. When specifying any materials, it is important to consider their life cycle environmental impacts. Wood products have less embodied energy, are responsible for lower air and water pollution, and have a lighter carbon footprint than other commonly used building materials. For more information, visit: www.reusewood.org

WOODWORKING IN THE NEWS

Saving the endangered Japanese birch

he Forestry Commission's experts have successfully germinated seeds of the Japanese birch (Betula chichibuensis) at National Pinetum at Bedgebury, near Goudhurst in Kent. The seeds were collected last year from one of the world's most critically endangered tree species, so rare that only 21 were recored to have grown in the wild in 1993. The Japanese birch is listed as critically endangered by the International Union for the Conservation of Nature (IUCN). It is the first time in nearly 30 years that anyone has succeeded in germinating seeds of the Japanese birch, and their success boosts hopes that the species can be saved from extinction.

Dan Luscombe, dendrologist at Bedgebury, said: "To be part of the team that can make such a significant contribution to securing the survival of a species in the wild is really exciting and rewarding.

"Propagation from seed collected from trees growing in the wild is essential to the future of endangered species, because this retains their genetic diversity. This helps make the species resilient to threats such as pests, diseases and climate change. If we only grew plants from cuttings from our own collections we'd simply produce a clone." Luscombe continues:

"The seedlings will be grown

on at Bedgebury and, once they are strong enough, some will be added to the collection at Bedgebury Pinetum and others will be shared with Oxford University. The remaining seeds will be stored in the Millennium Seed Bank at Wakehurst in West Sussex. Distributing them to different sites minimises the risk to the collection and leaves open the option of returning some seeds or seedlings to Japan for planting out in the wild if conditions there are right."

Contact: Forestry Commission Web: www.forestry.gov.uk



The Japanese birch

Autumnal Bowl, inspired by Nick Agar and a maple tree just outside Mark's house, by Mark Sutton





Trying something new - an inlaid bowl rim with black epoxy surrounding the elements at 280mm in diameter, by Peter In Welland

Goblet Competition Piece standing at 190 x 75mm and made from ash (Fraxinus excelsior), holly (Ilex spp.) and sapele (Entandrophragma cylindricum), by Dalboy

Remote woodturning

Dear Mr Baker,

Congratulations on the 25th Anniversary of Woodturning magazine. Thank you for the monthly input to my knowledge of the craft. 25 years ago, my interest in woodturning began when a friend showed me his lathe and some of the work that he was doing if I remember correctly, he was making parts for a spinning wheel. My enthusiasm was fired, but I was unable to afford a lathe or a workshop to house it. In 2003, I was actually 'thrown some shavings', spending a weekend with a woodturner in the Welsh hills. Finally, in 2010 at the age of 70, I moved to live in the Inner Hebrides, built a workshop and installed a second-hand lathe. Other than the aforementioned weekend I was self taught, making mainly simple items for my new island home. Since then I have met a number of other woodturners and we have formed a club - Isle of Mull Wood Turners - on the island, which now has 18 members, not bad

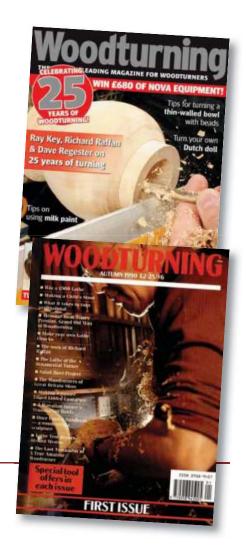
for a small island! So now in my 75 year I am woodturning on a regular basis, meeting likeminded people and continuing to learn new skills, including pen making and venturing into 'art forms'!

As a note that may be of interest – in my search for woodturners on the Isle of Mull I have found, to my surprise, about 30 people with lathes – some professionals, some no longer doing much turning. Not all are wanting to be members of a club and some, who would join but cannot as they are too remote from us – on the neighbouring Isle of Iona, for example – so woodturners make up about 1% of the islands population with some very talented people here. So much inspiration!

I think that it proves you are never too late to start! Many thanks for your monthly encouragement.

Regards,

Peter Williams



Starting again

Dear Mark,

Another thought-provoking editorial, which identifies with my situation. I first started turning about 25 years ago and found it totally absorbing. I had tuition from the likes of Reg Slack, Dave Register and Phil Irons – lots of good advice and different approaches and techniques, all was going well, more quality tools and up the scale in lathes. Ten years ago, I took delivery of my beautiful V300.

Now things were going even better I was up there with the quality turners, raising

a useful amount of money for the local group of Churches and other good causes, giving tuition to others, etc. I had just retired and plans were in place!

It all fell apart... in the space of seven months I had a string of strokes and heart surgery. Time to get going again, except for the fact that I had lost almost all my previous skills. I knew what everything was for, but could not do the job. I was making all the usual beginner's mistakes and failing to resolve them. I was on the

point of getting rid and giving up, I was gutted. Something guided me to calling Phil Irons for advice on a simple matter – it wasn't simple to me on that day – I outlined the situation and received some valuable advice and encouragement.

I am now back on course and pulling things together again, hard to believe but the simple spindle gouge caused me the most heartache – sharpening or using.

Thanks for listening,

Richard Bennett

Opinions

Mark

Reading your blog brings back my thoughts when I hear these discussions about aspects of what is turning and critiques of pieces. It is all about other people's opinions, which some try hard to impose on you. It is a learning curve and these opinions can be helpful, but can also have a negative effect.

My thoughts are that if I take too much notice of these opinions I will end up making what others think I should make and not what I want to make, just to please others who think they know better than me. King's new clothes comes to mind. One guy on

a forum expressed his
opinion that segmented
work was not pure
turning. In my younger
life, in a pattern shop we did
a lot of segmented turning,
anywhere up to 8 feet diameter.
To me this was turning by the seat
of your pants. All done on Wadkin pattern
makers lathes – aah memories.

I am quite happy and grateful that I can still turn at all as I enjoy it no matter what type of turning I do. I hope I have conveyed



my thoughts in a way that you understand. Kind regards,

Bill Mooney

OGRAPH COURTESY OF BILL MOON

novaWoodturning lathes

Introducing the new Comet II VS





Order now from your NOVA retailer in time for Christmas

Find your nearest **NOVA** retailer at **brimarc.com/nova** or call **03332 406967**North American readers please visit **novatoolsusa.com**

Use only genuine NOVA accessories on NOVA chucks and lathes. Using non NOVA products on NOVA products or vice versa may result in inaccuracy, be unsafe and will not be covered under product liability or warranty. Prices valid until 31st December 2015.

25th anniversary giveaway

Robert Sorby

To celebrate 25 years of *Woodturning* magazine, during the year-long celebration, the leading names in the industry are giving away items from their product ranges. This month, **Robert Sorby** is delighted to offer this fantastic range of tools to celebrate 25 years of *Woodturning* magazine



he lucky winner will receive £800 worth of Robert Sorby kit that will include our world renowned sharpening system the ProEdge, a range of belts and jigs and a deluxe box set of essential turning tools featuring the Robert Sorby Sovereign handle system.

The ProEdge is widely regarded as one the most efficient sharpening systems available on the market today. Its belt sharpening system delivers a flat grind while the built in pre-set angle guide helps deliver faultless results. A wide choice of abrasive materials provides flexibility and choice and offers a comparatively inexpensive way to deliver the

sharpening solution for a huge range of edge tools and knives.

The Sovereign Deluxe Box Set offers the turner a classic selection of tools designed to accomplish a large range of projects. The set features a handy extension enabling the woodturner to extend the handle size from 12 inch to almost 17 inch adding to the system's renowned versatility.



FURTHER INFORMATION

For more information and to see other products in the Robert Sorby range visit www.robert-sorby.co.uk

How to enter

Send your details on a postcard with the title '25th anniversary giveaway 286' to **Woodturning Reader Giveaway**, 86 High Street, Lewes, East Sussex BN7 1XN or send an

email to karensc@thegmcgroup.com. The closing date for the competition is 22 January, 2016

Competition rules

The competition is open to UK residents only. Only completed entries received by the closing date will be eligible. No entries received after that date will be considered. No cash alternatives will be offered. The judges'

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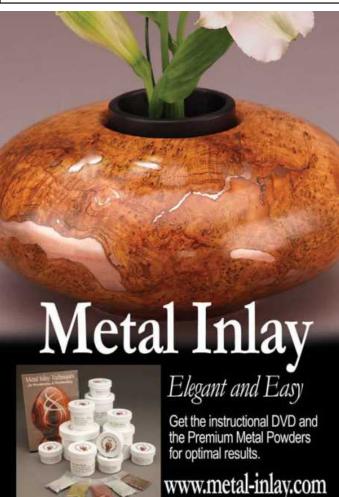
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Toy soldier nutcracker

Colwin Way turns a traditional nutcracker that may become a family heirloom

erman nutcrackers have been made for over 250 years and originate in the Ore mountains in eastern Germany. In the 18th century, the area's gold, silver and tin mines began to dry up so the local miners were forced to look for alternative income. Many turned to woodworking and began making the wonderful toys that the region is now famous for. There are several stories about why the nutcrackers traditionally take the form of soldiers, my favourite story is the figures are meant to stand guard over the house and to see off evil spirits, hence the snarling face and gnashing teeth!

With this project I want to be true to the original designs and craftsmen and create a family heirloom that will be treasured and brought out every Christmas with the hope that when placed on the mantelpiece there may be a pause and a thought for the person who made it. For this exercise we're going to make a trumpeter, which is a good start to your nutcracker collection as it's one of the easier figures. I'm also going to stick to the

standard 300mm, however the size is entirely up to you. I feel that each one of your nutcrackers should be a labour of love, it's going to take a lot of workshop hours

to complete and can have up to 130 operations in all. The turning itself is fairly basic stuff and uses traditional tools such as the skew, spindle gouge, parting tool and roughing gouge. The figure is made from lime (Tilia vulgaris) - due to the lack of heavy grain, the timber is easier to paint. The figure is dowel jointed together using 6mm beech (Fagus sylvatica) dowel. To keep the figure accurate some of the parts have to be drilled before turning, and for this I use lip and spur drill bits. If you include the feet, mechanism, trumpet, nose, etc. there can be up to 15 pieces to make, but to start with I suggest you make the figure without the nutcracker mechanism, meaning you don't have to create a slot in the body. If you want your figure to live up to its name and actually crack nuts, then you'll need to strengthen the hinge and mouth piece substantially, I always state that my figures are for decoration only, which means I can put more emphasis on design than on functionality.

COLWIN WAY



Colwin started turning aged 13 and has since gone on to teach the craft and wishes to continue to give people confidence to try

the wonderful hobby for themselves. Colwin was born and grew up in Lyme Regis, a small seaside town in the southwest of England and is still living in the area with his wife Vicki and two sons, Finley and Charlie.

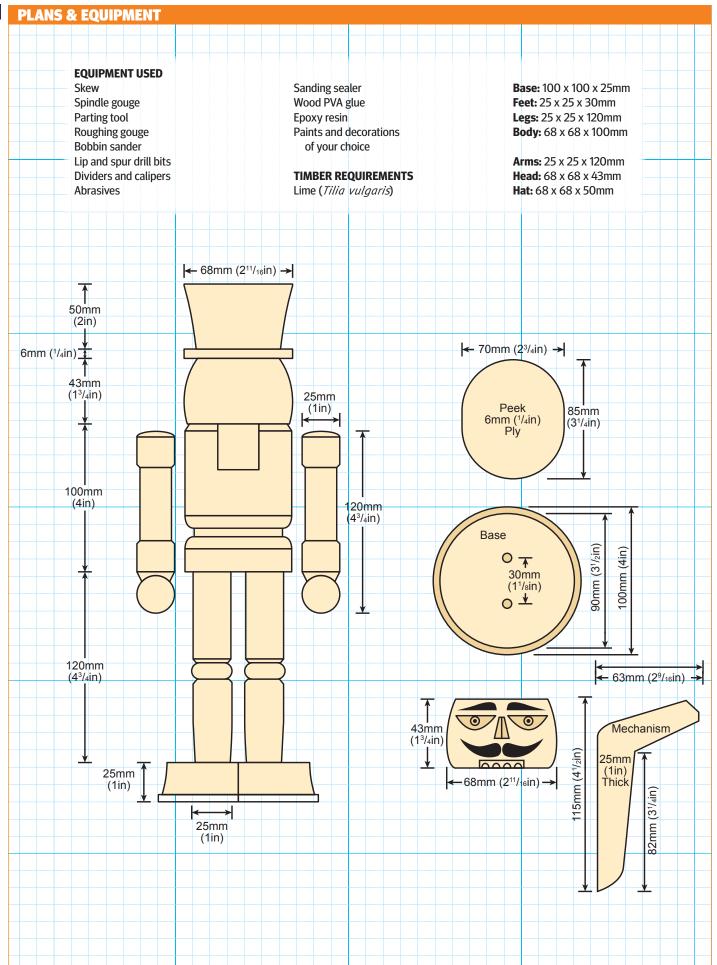
colwinway@btinternet.com www.axminsterskillcentre.co.uk

ALTERNATIVE FIGURES

Once you've made the traditional soldier figure, why not try making some of these other characters?

- · Drummer boy with snare drum
- Drummer boy with base drum
- King
- Queen
- Father Christmas
- Marching figure with cymbals
- Guard with shield and staff





■ The base

First you need to turn the base, which can be either round or square. The process is similar to turning a plinth or trophy base: you have a base with a recess, a decorative edge and a dead flat top, the latter is very important as if the surface isn't flat then the legs won't sit straight on the base. A round base needs to be big enough to fit the feet without any overhang. The size of the base also depends on the holding method, here I'm using a 100mm base in some gripper type jaws but there are a variety of jaws that will do this job, such as dovetail jaws type M, button jaws or wood-plate jaws. Alternatively you could use a wooden friction chuck or glue chuck or

a screw chuck baize could be applied to the underside of the base to cover any screw holes.

When it's securely held, clean up the bottom of the base and create the recess, which you will in turn use as a hold method when you turn the base around. I turn the recess to a diameter of 70mm and a depth of 5mm, which is the correct size for my dovetail jaws to expand into. Make sure all surfaces are turned clean then sand and finish with a sanding sealer. Sanding sealer is very important for all the components you're going to make as most pieces are going to be painted and a good

surface means a good finish to the paint as well

2 Once the underside is finished, turn the piece around and change jaws to accept the recess, this now allows you to create a decorative edge to the plinth and flatten the top of the base. Once completed, sand and seal

Before taking the base off the lathe, mark the centre lightly with a pencil and use this mark to draw a line through the centre of the base. We can now position for drilling our first holes, which need to be 30mm apart









SQUARE ROUTED BASE

As an alternative to turning the base, you may think your nutcracker will look better on a square base or, if you're making a King and Queen, you might want to stand them together on one base. I use 20mm thick tulip (*Liriodendron tulipifera*) for my routed bases, which I cut slightly oblong and use a router table and various ogee cutters to give me the profiles I require.



Feet

We're going to turn the feet using a technique called split turning. This requires a small amount of preparation and drying time before turning. Split turning involves two pieces of timber being cut and glued together with a piece of newspaper between the pieces. Once the pieces have been turned to the desired shape you can gently split them down the paper line leaving two identical pieces. I tend to glue up a few pieces at a time and in lengths, which makes it a lot easier to hold when turning.

4 Start by cutting two blanks to the following dimensions: 25 x 12.5 x 100mm. This should allow enough for three sets of feet. Glue

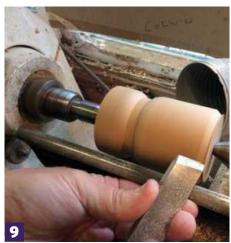
together with a wood PVA glue and a piece of newspaper between the long length leaving a glued section measuring 25mm x 25mm x 100mm and allow for the glue to dry. Once dry, the blank can be mounted between centres in the lathe and the feet turned

5 You have two choices of foot here, one being the straightforward foot, which simply has a slight concave sanded with a bobbin sander on the lathe to fit in front of the leg, as shown here. The second has a shoe-like shape where you drill into the top of the shoe the same size as the bottom of the leg and fit the leg over it

















Legs
The legs need to be drilled first to ensure the hole remains in the dead centre of the workpiece and that the legs stand upright.

I drill my leg blanks on a pillar drill using a pen blank vice to hold them straight but you can use the lathe to centre the blanks, which works equally as well. Lip and spur drill bits work the best for this and need to be drilled to a depth of no less than 10mm and in both ends

Once drilled, hold the blank between centres using a friction drive such as a light pull drive and a regular tailstock centre. This means you have a tapered centre in the head and tailstock and all your turning will be centred around the hole you've drilled. The shape of the leg is down to you but I have provided a template. I tend to shape the leg with a knee turned in the form of a bead halfway along the length of the leg and then a very finely tapered shin from the knee down toward the foot. Alternatively you can leave out the bead and just shape the taper, then paint a pair of boots on at the end. Check carefully, measuring with dividers and callipers to ensure you keep both legs the same and be extra careful to trim both the legs to the same length otherwise your nutcracker will have a tilt when assembled. When the legs are to the shape you want they can be sanded and sealed

Body

The body is a very simple piece of turning and consists of a straight cylinder broken one-third up with the belt recess

The top side where the body meets the head needs to be chamfered to 45° starting 6mm from the upper edge; this will allow for the curve of the head to join the body nicely

Ensure both top and bottom have been trimmed dead flat or the legs will bow. Once you have the body to the correct shape, sand and seal

Arms

Again, see the line drawing to turning the shape of the arms, but Again, see the line drawings for a guide essentially your options are to have straight or bent arms

12 The arms have to be drilled to 6mm diameter and a depth of 10mm after they've been turned to allow for the fixing dowels and joining to the body. I use a V block to hold the turned arm securely under the drill and again a lip and spur bit is the best option

3 To bend an arm, simply take one of the arms and halfway along, cut it into two at 45°, then turn a full 90° and glue back together. Use a V block to hold the arm steady



1 4 Use an epoxy resin to glue the two sections together as this gives a very strong joint and has a quick set time. This joint will need to be sanded and any sharp edges taken away before sealing

Head

The design of the head can also be tweaked slightly to match the character you're making, Father Christmas would have big rosy cheeks for example, but a Queen would be slightly more slender

15 Here I've drawn a line on the high point of the head to show how this point is slightly biased towards the bottom of the head, giving the soldier big cheeks

The head is turned between centres with the high point on the curve biased to one side; this gives the suggestion of cheeks and so should be toward the bottom of the head and beaded down to match the diameter of the body, which you've already chamfered to 45°. For the nose, simply carve a piece of lime and put a very slight concave on the join to match the curve on the head

Hat

Hats and crowns are great fun and will obviously change depending on what you're making. For our soldier, we will make a peaked hat, which is one of the more common designs.

17 The hat is made in two parts and only the top part is turned very simply to a slight concave profile tapering smaller toward the peak. Try to make sure that at this point the taper isn't smaller than the top of the head or it will look slightly strange. The peak is made from 6mm ply cut to shape (see template). Drill a central hole through the peak and 10mm into the hat and top of the head to join all parts together

Once all the parts have been turned, they need to be drilled. Measurements explaining positions can be found in the diagrams

Assembly

You can now dry fit all the pieces.

Start the dry assembly from the bottom up. Cut a series of 6mm dowels to 15mm lengths and start by knocking two into the base ready to accept the legs

20 Work your way up to the top and tap in the last dowel to accept the hat

21 Once the dry fit is complete, you can disassemble the pieces and start the painting and decorating. At this point, I bent the soldier's left arm to take the trumpet

















Painting and decorating This stage can be the most fun, but can also

This stage can be the most fun, but can also take the most time. I paint mixed batches of nutcrackers, so quite a few at at time. Painting takes patience and time; refer to the face template for guidance and don't rush it.

2 I use a number of different paints ranging from model maker's paints, airbrushing, spray tins, dyes and also a number of decorations from upholstery pins to ribbon and cord, stick-on gems and fabrics

23 The finished nutcracker should look something like this





ROUTER BOX

If you want to create the mechanism for your nutcracker then you will need to make a router box. Router boxes are used commonly in woodturning for fluting projects such as table legs, staircase spindles and even bowls for decoration.



The box is made specifically for the nutcracker in two parts. First the main box, which is a simple box construction with a securely fitting lid central slot running through the length allowing for a router template guide to pass through. I've used high-density fibreboard laminate flooring



This box houses a cradle in which the body of the nutcracker fits, this cradle also acts as a drilling jig for the body so I can accurately rout and drill while the body is held securely in the cradle



Once the body of the nutcracker is secured into the cradle, the cradle is inserted into the router box accurately between the router box runners, ensuring the bodies are routed in exactly the same position each time



Now the lid is placed onto the box ready for routing



I use a 12mm kitchen worktop cutter through a 30mm template guide, which in turn runs through the slot on the router box



Use the router to rout out the slot in the body, making sure the router box is secured onto the bench.

HANDY HINTS

- If you're giving your nutcracker to someone, try to capture something unique about them in your figure to make it personal
- **2.** I use masking tape to keep lines clean and draw faint lines before painting over them
- **3.** Take your time with the painting and make sure your lighting is bright
- 4. There are some great source images of nutcrackers on the web, which can inspire you and get your artistic juices flowing
- 5. Be bold with the accessories. Nutcrackers have no fashion sense, so use beads, chain, ribbons or upholstery pins to create a really colourful statement







EQUIPMENT USED

Hacksaw
Range of drill bits
Brass brush
30-minute epoxy
HSS end mill
HSS roughing gouge, flat scraper or TCT-tipped
cutting tool
Swept-back fingernail profile bowl or spindle

Aluminium oxide abrasives Metal polish or burnishing cream Safety cloth

his month's article was inspired by the work of Bill Mooney who is registered blind and makes pens to raise funds for the charity Blind Veterans. I saw a pair of beautiful aluminium pens that Bill had made using simple Slimline kits displayed on the Woodworkers Institute forum and this reminded me that I had not covered the use of non-ferrous metals for pen making either in my book or in this series of articles.

I must make it clear at the outset that a woodturning lathe is not designed for turning metals and the methods I am recommending here would be scorned by engineers and serious metalworkers who have access to machinery that is better suited to the purpose. I make no apology for this as most pen makers are amateur woodturners who must work within the constraints of the equipment available to

them and there is much satisfaction to be gained from the challenge of making pens from different materials.

As ever, I will prioritise health and safety issues. To begin with, a metalworking lathe is not only generally more heavily built and employs a lower speed range than a wood lathe, but its operation is also fundamentally different in that it has a cutter fixed in a tool post that is in turn attached to a cross slide and moved against the work by mechanical means, whereas a wood lathe relies upon the use of hand tools manipulated by the operator. This gives the metalworking machine the capacity to turn hard materials such as steel, which should not under any circumstances be attempted on a wood lathe.

Machining softer metals such as brass, aluminium and copper with a wood lathe is however perfectly possible but metals that have been annealed or hardened should be avoided. Normal HSS scrapers and gouges may be used and the newer TCT tipped tools are very effective but whatever tools are used light cuts should be taken and lower speeds used than would be appropriate for wood or acrylic materials. You should aim to use just sufficient pressure to produce curls of swarf rather than fine dust or chips. Appropriate PPE is essential, full face protection is recommended.

Turning metals will produce swarf, which conducts electricity, so bear this in mind if your lathe has a motor that is located beneath the bed where waste from the cutting may

find its way into the casing causing a short circuit or mechanical damage. Depending upon how you dispose of your waste, you may wish to take care to keep wood and metal shavings separate. I give my wood waste to a local organic farmer who uses it for poultry bedding and then composts it. I don't think he would thank me if it was contaminated with aluminium or brass swarf.

Cutting metal will blunt woodturning tools very quickly and as we all know blunt tools are much more dangerous to use than sharp ones, so make sure to start with sharp tools and resharpen regularly as soon as the cutting effort increases.

When sanding metals, extraction and respiratory protection should be used, metal dust and lungs do not go well together. Finally remember that metal swarf can be sharp and careless handling can cause injury.

If these H&S caveats have not put you off, then the rest of this article demonstrates step-by-step how I went about making a pen from round aluminium bar using the components from a gold-plated Streamline kit. The kit was upgraded with a refill from Beaufort Ink.

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Streamline pen kits

Web: www.turners-retreat.co.uk



Begin by marking the aluminium bar to length using the brass tubes from the pen kit as a guide and leaving a few millimetres over length to allow for squaring off the ends. Then cut to size using a hacksaw

2 If you have sufficient confidence in the accuracy of your drilling equipment and a wide range of drill bits in 0.1mm increments, it is possible to drill brass or aluminium bar to accept the kit components directly without using the brass tubes from the kit. For those of us who are not precision engineers, it is better to do as I have done here and treat the aluminium blank as you would any other and drill it out to accept the brass tube. Accuracy is still important, so begin by using a centre drill to start the hole accurately. I used pen blank jaws on the lathe but a pillar drill is just as good

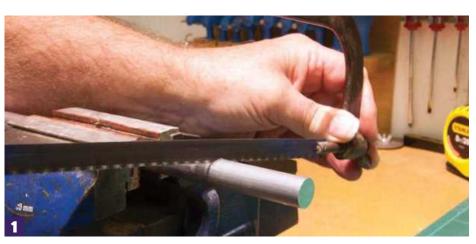
Next use jobber drill bits to drill to size for the tube. I found that greater accuracy could be achieved by drilling with a smaller diameter bit first and then opening out the hole with the correct size bit. I used a 6mm bit followed by a 6.9mm bit, which gave a good sliding fit. The brass tubes are nominally 7mm so if you don't have a 6.9mm bit then 7mm will be fine. Apologies to the engineers among you, please don't have a conniption over 0.1mm!

As with any drilling operation, it is important to keep the flutes of the drill bit free from swarf by withdrawing regularly. An old toothbrush or small brass brush is useful for removing any stubborn particles

Careless drilling, excessive speed, failing to clear the waste and poor quality machinery or tooling can result in a bore that is too large, out of true or larger at one end than the other, so take your time, set up your machine properly and work with care and you should end up with a perfect fit, as shown here

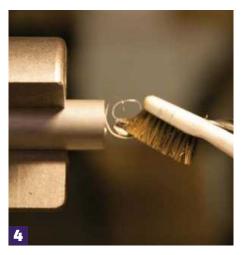
For reasons that escape me – probably the lack of patience to wait for other adhesives to set – most pen makers choose to use CA glue to fix their pen blanks to the brass tubes. While this generally works OK for wooden or acrylic blanks I really cannot recommend it for gluing metal to metal. I used a 30-minute epoxy and left it overnight to be absolutely certain it was fully cured. Turning metal will place a lot of stress on the glue joint

Once the adhesive is set, the ends of the blanks can be trimmed and squared to the tubes using a normal HSS end mill as used for wooden blanks. I did this by holding the blanks in a vice and using the end mill in a cordless drill

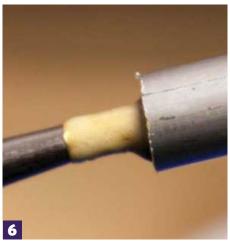




























Mill away the aluminium until it is just flush with the brass tube, taking care not to reduce the length of the tube by overzealous trimming or you may have problems with the fit of the components or the operation of the pen mechanism

If you have a suitably sized collet chuck and the bore is drilled true to the sides of the blank or has been turned true before trimming then you could hold the blank in the collet chuck and trim the end square with a scraper or with the end mill fitted in a tailstock chuck

1 With the blank mounted on a mandrel fitted with suitably sized bushes, you can use an HSS roughing gouge to begin turning down to size. I prefer to mount the blanks separately and turn them one at a time for greater accuracy

1 An alternative and arguably better option than the roughing gouge is a flat scraper, which is a more robust tool and more suited to the scraping action of cutting metal

12 Perhaps the best choice of all, however, is a TCT tipped cutting tool, which not only lasts longer before needing resharpening but also gives a cleaner cut on the hard material

Turning metal will produce lots of curly swarf that should be cleared away regularly to avoid it catching on the revolving work. You do not want strings of sharp aluminium swarf spinning at 1,000 rpm

14 Fine shaping can be done with a swept-back fingernail profile bowl or spindle gouge, but this should be restricted to the final stages as the delicate edges of the tool will not stay sharp for long when used in this way. A round TCT tipped tool could also be used and would need resharpening less frequently

15 Once the material is turned down to match the bushes and you are happy with the shape, sand through the grits of aluminium oxide abrasive to about 600 or 800 grit. Which grit to start with will depend upon the quality of the surface you have produced with the tools. You should aim to produce an even scratch pattern with each grit, ensuring that at each stage you remove any scratches from the previous grit

16 Once you have achieved an even matte surface with 600 or 800 grit, apply metal polish or burnishing cream to achieve a polished surface. You should use a non-woven fabric or safety cloth for polishing on the lathe

17 A final polish on a buffing wheel will remove any trace of annular marks from the polishing on the lathe

 $18 \\ \text{All that then remains is to assemble the} \\ \text{components using a pen press or vice ...}$

19 ... and you will have an all-metal pen that you can be proud of. I did not apply a finish to the aluminium blanks as this pen will be for my personal use and can be kept in tip-top condition with the occasional application of some metal polish. If you want to protect the shine you can spray the polished blanks with a clear cellulose or acrylic lacquer •













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RICHARD FINDLEY



Richard is a registered UK professional woodturner living and working in Leicestershire. He discovered woodturning while working for his father

as a joiner. Richard makes all kinds of work to commission, from replacement antique components, walking canes and stair spindles, to decorative bowls. It is the variety of work that he loves. He also offers demonstrations and a range of woodturning supplies.

richard@turnersworkshop.co.uk www.turnersworkshop.co.uk Follow on Instagram: richard_findley ast month, I looked at turning tall, elegant finials for boxes. It made sense to me to follow this up with a look at the problems faced when turning long, thin spindles. The problems are similar to those that I looked at last month with the finials, but there are a number of solutions available on these larger scale turnings that weren't possible on the finials.

The most common long, thin spindles that I make are stair spindles or walking canes. Both pose similar problems, although the stair spindles, which contain various turned details along their length, can be the most troublesome. The main problem faced with this sort of turning is vibration and chatter. Because you are working so far away from the support of the head or tailstock and the timber is only relatively thin, vibration is a real problem. Trying to turn crisp and well formed details on a piece of wood that is fighting you at every turn is really no fun at all.

Vibration, vibration, vibration

When turning these spindles, there is really only one main problem: vibration. There are other issues such as turning good shapes, controlling your tools, achieving a clean finish and successfully making multiple copies of the same spindle, but I have already covered these in recent articles, so shan't repeat myself here.

Vibration is caused because the spinning wood has no real support. The tool is cutting perhaps 400-500mm away from the head or tailstock support, and the timber is often less than 40mm in diameter, which means that the pressure of a tool cutting is enough to cause the wood to flex away from its proper path, which causes the dreaded vibration.

There are a number of options available that can help to reduce vibration, and by combining these solutions, it can be almost completely eliminated.



HANDY HINTS: TOOLREST

While your toolrest is not connected to the vibration problem, the standard 150mm or 300mm toolrest is frustratingly short for long, repetitive spindle work like stair spindles. I have made a long wooden rest, and wooden secondary banjo to support it, which speeds up the turning process considerably.

The toolrest itself is made of oak (*Quercus robur*), but any strong, straight grained hardwood would do the job.



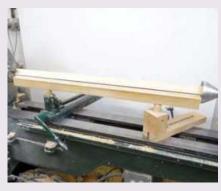
My collection of toolrests

Mine is roughly 50 x 25mm in section, with an angle planed on the top edge. The two tool posts are set in around 150mm from the ends, and are fixed in place. One fits in the lathe's own banjo, the second fits in a homemade banjo. If I could find an original Wadkin RS8 banjo I would love to use this, but until then, my wooden one will do the job. It consists of a base with a slot cut in, allowing it to be positioned on the bed,



My homemade banjo alongside the original Wadkin version

and an under lathe bed fitting, which connects to the banjo with a nut and bolt. There is a square of hardwood glued and screwed to the base, with a hole drilled in to take the tool post, and two screws driven through this, into the tool post, once set at a suitable height. Perhaps a little 'Heath Robinson' but it seems to work well. A future improvement would be to add an M8 insert with a Bristol locking lever, to improve usability.



My setup, using the long wooden toolrest and homemade banjo

HANDY HINTS: TOOLREST POSITION

The normal rule of thumb is that the toolrest should sit just below the centre line of the spindle, allowing the tool to cut at around the centre mark. On long thin work, I have found it can be beneficial to slightly raise the toolrest, so you are cutting a little above the centre line.

Because of the flexibility of the work, it can tend to want to climb up the tool as you make certain cuts, which can lead to heavy chatter marks and even a catch. Lifting the toolrest puts the tool in a better position to stop the wood from doing this.

Solution no. 1 – timber selection

All turning begins with the selection of the timber. While softwood is commonly used for stair spindles, I have found the quality



Straight grained tulip, ideal for stair spindles

to be a little hit and miss. The wastage on a board, once knots and splits have been cut around is frightening. As a result of this, for painted stair spindles I usually use tulip (*Liriodendron tulipifera*), as this hardwood naturally contains almost no faults and finishes to a far superior level, which outweighs the additional cost. If a 'pine' look is required, I will use hemlock (*Tsuga heterophylla*), which is a softwood, but is a superior timber to standard redwood (*Pinus sylvestris*), again having almost no natural faults, but costing a similar amount to tulip.

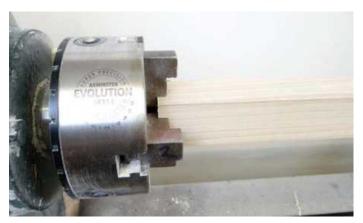
You will notice that the piece of tulip I am using for these spindles is clear of faults and is quite straight grained – a combination that will greatly reduce the problems of vibration. Differences in density, difficult or 'interesting' curly grain and weaknesses caused by splits and shakes will all cause the wood to rebel against being cut cleanly. So while 'clean and straight grained' sounds dull and boring, it can save a lot of effort in the turning process.

Solution no. 2 – work holding

When you think of spindle turning, you automatically think of driving work between centres. The problem with this is that it means applying pressure between centres to give a positive drive. When you apply too much pressure to a long thin piece of wood, it often encourages it to deflect from spinning in a true path. Sometimes not enough to see, but again, when the pressure of the tool is applied to the spinning wood, it can cause vibration. The answer is to not hold between centres, but in a chuck.

Most stair spindles have a square section at each end, known as a pommel, and this is ideal to grip with a chuck. Any jaws will do the job, but if you have long or deep jaws, these will give the best support. I tend to use my internal engineer-style jaws, as they have three gripping options, depending upon the size of the work. Because the drive from the chuck is positive, the live centre only needs to be tightened to a point where it gives support, without applying too much pressure.

When turning my walking canes, a chuck isn't an ideal option as it restricts access to the top of the cane, but a screw chuck does offer a similar level of drive and support, while also leaving a convenient



Gripping a stair spindle blank with my engineer's jaws in my chuck

Solution no. 3 – speed

Speed selection is important for long thin spindles. For the vast majority of spindle work, I run the lathe at one of the top two speeds available on my lathe: 2,800rpm or 1,850rpm. The faster you can safely run the lathe, the cleaner and more efficient your cuts will be, but on long thin work, too much speed will once again cause vibration. The centrifugal force of spinning a thin piece of wood can cause 'whip' like a skipping rope in the worst case, or just excessive vibration in the best. Neither is desirable!

It is always best practice to start at a low speed and build up, experience will guide you with what is the best speed for each job, but I find that the next step down, 1,440rpm, is best for most stair spindles on my lathe, giving the right combination of speed and stability.

The type of lathe you have and the speed ranges available are both important considerations when setting the speed. My Wadkin is a large, solid lump of cast iron and so is incredibly stable. I also have a choice of 8 speeds, from 200rpm to 2,800rpm. If your lathe is on a flimsy stand or wobbly bench, and perhaps only has three pulley speeds, you will most likely need to turn at a lower speed.



The speed control lever on my Wadkin lathe

central hole in the top of the cane for fixing the handle. Screw chucks come in all sorts of sizes and if you can't find one to suit your requirement, you can always make your own.

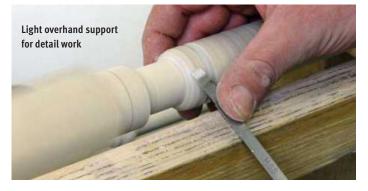


A selection of screw chucks

Solution no. 4 – support with your hand

Your front hand, whether it be the left for a right hander, or the right for a left hander, is an invaluable tool for the turner. Not only does it stabilise the tool on the toolrest and give guidance to the tool, but it can also support the work as it spins. There are a number of ways to do this, from a little light fingertip support for delicate items like finials, to whole hand support for things like stair spindles and walking canes.





The first type of support you can give to the work with your front hand is light overhand support. This is ideal for the early roughing stages and for detailed work. The thumb rests on the tool, giving downward pressure, tool to toolrest, while the fingers can offer the necessary amount of support, from just the fingertips, to curling your fingers around the work to give a more sturdy type of support.



Underhand support

Underhand support is mostly for detail work and depends on the style of toolrest that you have, as to how easy it is to do. A deep toolrest will make it difficult to reach the work and offer support. I used this type of support in last month's article on tall finials. Using a short toolrest, I reached around the end of the toolrest, rather than under it, to support the fine end of the finial while turning.



Light underhand support on a tall finial

Heavy overhand support

This is used mostly when a long smooth shape is required, for example on a walking cane, or a straight section in the centre of a stair spindle. The whole of the front hand wraps around the work, giving maximum support, the thumb, like in the other hand supporting grips, continues to offer downward pressure, tool to toolrest.



Heavy overhand support in use on a walking cane

Safety note for front hand supporting grips

It is quite safe to support the spinning work like this, as long as a few basic safety principles are followed. The main potential risk is trapping fingers between the toolrest and the spinning work. The first and most obvious thing to say is to make sure your hand doesn't get into a position where this can happen. To fully avoid this, especially in the case of the heavy overhand support, where the hand almost fully encircles the work, move the toolrest so that the distance between the work and the rest is enough to

comfortably fit your fingers without it trapping them. It should also be clearly stated that the fingers should be below the work at this point, rather than above it, so there is no chance of fingers being pulled in and trapped.

Another basic of health and safety is to ensure that you have no loose clothing, especially the cuffs and sleeves of your top, which could get caught and pulled into the work. A well-fitted turning smock almost totally eliminates this risk though.

Mechanical support - centre steady

Sometimes it simply isn't possible to offer enough continuous support to the work with your hand, in which case a centre steady is required. There are a number of these commercially available, but most are designed to support large hollow forms, being a large ring with adjustable wheeled supports. These are great for their intended purpose, but are impractical for spindle work as they would restrict access to the work. A more traditional design is called for and there are many variations out there. My preference is for a hardwood base plate - as for the wooden banjo - with a solid hardwood vertical section. Fixed into this vertical section is a removable piece of birch (Betula pendula) ply. This piece of ply has a semi-circle cut from it to suit the diameter of the work, and offers excellent support, in much the same way as the heavy overhand method does, but without the burning sensation to the palm of your hand.

The beauty of a steady is that, by supporting the centre – or near the centre – of the work, it is like working a piece of wood half the length of that you are actually working. The fact that you are so far from the head and tail support is now barely an issue and work can continue with just a little hand support for the detail work.

The ply section does burn the wood a little, so it is important to leave the work oversized in this area and to add a little wax to assist in its smooth running, but this is all that is needed. I have a number of the ply inserts, cut to various diameters and can change them as necessary.



The steady in position

Steps of using a steady

- 1. The first thing I do is to round off the area identified as the most suitable to fit the steady. Sometimes there is a detail in the very centre of a stair spindle, so the steady needs fitting slightly to one side.
- 2. As I cut the section that the steady will support, I gently offer up the steady, much like measuring the spinning work with callipers. Remember that the steady is loosely fixed to the lathe bed at this stage, so this is quite safe. Once it snugly sits around the work I lock it down firmly to the lathe bed, tightening the nut with a spanner.



Turning the area where the steady will fit

- **3.** I then touch a candle or any wax will do to help it run smoothly.
- **4.** Turning can then proceed as normal.
- 5. Once all other areas of turning are complete, the final job is to turn down the area supported by the steady. Light cuts are the order of the day here, the steady can be loosened and slid backwards out of the way and the shape can be gently blended before sanding.



Locking the steady in place



A set of turned stair spindle and newel posts

Order of work

The main thing to bear in mind when working a long spindle like this, is to shape all of the thicker areas first – usually the beads and rounded shapes – leaving the coves, hollows and the very thinnest parts until the end. Cutting the coves too early will reduce the thickness of the work and introduce yet more chatter and vibration. When using a steady, the coves are the penultimate thing to cut, just before blending in the area where the steady was running.



A touch of wax will help it run smoothly



The final job is turning away the area where the steady was supporting and blending in this part



Gothic walking canes



Coves are one of the last details to turn, to maintain strength and stability for as long as possible



Ready to turn, with steady in place



With the turning complete and the steady moved back, sanding is all that is left to do

MYTH BUSTERS: YOU DON'T GET VIBRATION ON BIGGER WORK

The thing to bear in mind is that it is all about ratios and proportion. Often, when comparing the length to the thickness, a newel post will have a similar proportion, or ratio of length to thickness, to a stair spindle. Just because they appear thicker, doesn't mean they don't suffer from the same vibration problems. It is fair to say that I have never had to use a steady on a newel post, but hand support is a vital tool in successfully turning even chunky newel posts, because of their length. •



Turning a 1,600 x 100mm diameter newel post, vibration happens even on large diameter work at this length



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Out for a walk one day at Scampston Hall in North Yorkshire, my wife and I came upon a holly tree that at some time had been blown over, or knocked down in some other way, but had continued to grow horizontally and appeared to thrive in its parkland habitat. The unusual view made the fallen tree seem more interesting than

any pronounced grain structure or figure,

make it visually quite uninteresting and dull. It begs for some kind of enhancement.

its upright cousins.

Generally speaking I find hollies rather scruffy, straggly looking trees, but not this huge variegated example which we found in front of one of the 'huts' at Bletchley Park in Christmas brings out the best in the holly. There are few trees that bear berries at that time of year and there is a rich folklore surrounding hollies and their bright red berries. Its leaves have been likened to Christ's crown of thorns and the berries to droplets of His blood. The Christmas carol 'The Holly and the Ivy' is a well-known favourite that ties many of these legends together. What could be more appropriate than to use holly to make a Christmas tree decoration? However, Christmas tree baubles are usually brightly coloured, not greyish-white, and so I decided to paint it. If the idea of colouring wood is anathema to you, well...of course you don't have to use holly.









Variegated holly tree at Bletchley Park, Buckinghamshire

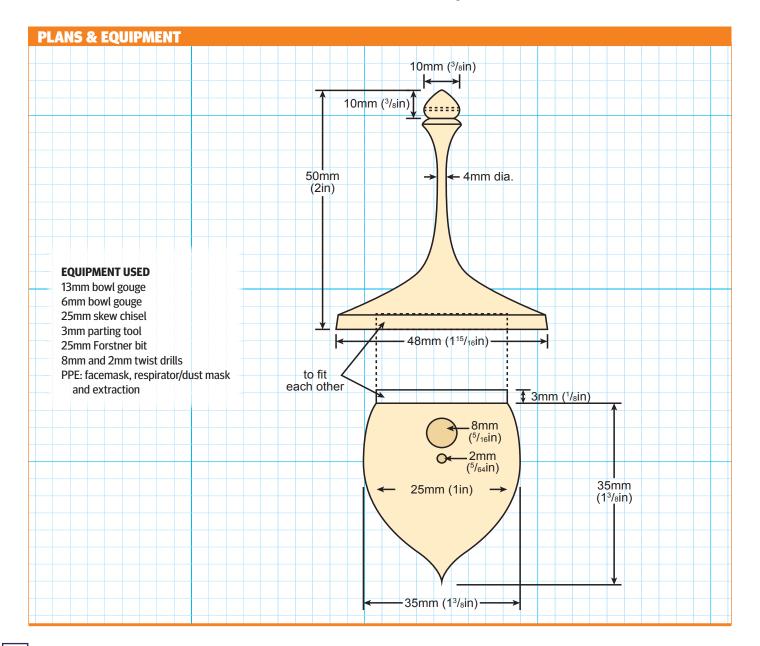


Holly is one of the few trees to bear berries in the winter

Christmas tree decoration

When Dale Nish died in May 2013, Mark Baker wrote a tribute to him which, at the time of writing, is still available on the Woodworkers Institute website. One of the photographs in this feature showed more than a dozen small bird houses Dale had made and perhaps it was a memory of them that inspired me to make this little birdhouse ornament.

35 years ago, when I was just beginning to learn turning, someone loaned me a book by Dale Nish. I think it was *Creative Woodturning* but can't remember exactly. I do remember the photographs were entirely in black and white. His book showed the most wonderful ideas – possibilities that had never even crossed my mind at that time. When it comes to inspiration, I owe more than birdhouses to Dale Nish.















The birdhouse body

Cut two blocks of holly, each approximately $50 \times 50 \times 50 \text{mm}$ and mount one of them in the four-jaw chuck with the grain in line with the bed. With the corners of the block caught between the jaws, this is perfectly safe. Turn the exposed portion to round and use the long point of a skew chisel to cut a small dovetail spigot on the end. Reverse the block in the chuck and remove the remaining corners to form a cylinder approximately 35mm diameter

2 Using a 25mm Forstner bit, drill a hole approximately 25mm deep. Alternatively use a 10mm spindle gouge to form a hole of similar diameter and depth

3 With a 3mm parting tool, form a shoulder on the open end, taking it down until the remaining wall thickness is about 1mm or so

4 Measure 10mm from the shoulder down the side of the cylinder and drill an 8mm diameter hole in the wall. From the lower edge of this hole measure another 4mm and drill a 2mm diameter hole for the perch

5 Begin to turn the cylinder into the required shape. I use a 6mm bowl gouge for this, but a small spindle gouge would do the job equally well. I like to shape the top down a little, making the widest point just below the hole

Holding the workpiece with the left hand, part it off holding the tool in your right hand, or vice-versa if you are left-handed. Be sure to leave enough wood at the bottom to enable the shape to be completed

- Before gluing the two parts together, paint inside the box with matt black paint. This makes it almost impossible to see inside the box under normal conditions. It's a useful tip for hollow forms too
- 2. Leaving the box body in the jam chuck while it is painted gives something to hold it by and keeps the joint area clean and paint free
- 3. Buying a trial pack of Jo Sonja iridescent colours is an economical way of trying them out. A pack of six different colours cost £14.95 when I bought them a couple of years ago
- 4. These colours don't show against a pale background. When squeezed from the tube they all look more or less white. Only when applied very thinly to a black background do the colours show



Use the parting tool to cut a jam-chuck in the waste wood still in the chuck. This must be a tight fit on the shoulder of the bird box.

With the box held in the jam chuck, complete the closed end, shaping it to your chosen shape. I like a slightly pointed design, but you may prefer to make a small hole to insert a finial

Out in with the parting tool to improve access to the entire surface of the box. Sand the surface to 400 grit. If you do not intend to colour the box, then seal and polish it at this point, but otherwise leave the wood bare

Leave the box in its jam chuck and remove the whole assembly from the chuck. Spray it with a matt black paint. In this instance I used Chestnut ebonising lacquer, which is excellent, but I also look out for matt black automotive paint which sometimes appears in my local pound shop

When the black paint is thoroughly dry it can be overpainted with Jo Sonja acrylic iridescent colours. I squeeze out a pea-sized 'blob' onto a small plate and apply it to the work with my fingertip in short strokes. The paint looks white on the plate, but the colour appears as if by magic when it is applied to the black background

Leave the paint to dry thoroughly before spraying with a gloss finish. I use several coats of thinned melamine lacquer, applied with an airbrush, but Chestnut acrylic lacquer will do equally well. Once dry, this section is completed and can be detached from the jam chuck

The birdhouse roof

13 Mount the second block of holly and turn to a cylinder as before. Make this cylinder as large a diameter as the wood will allow and use a bowl or spindle gouge to dish the end slightly

1 4 Use the parting tool to make a recess to take the bottom part of the box. This will eventually be glued in so it need not be an especially tight fit

- 5. To overspray the roof with silver, direct the can to the side of the roof so that only the edges of the spray land on the roof
- 6. To use the melamine lacquer in my airbrush I thinned it, two parts lacquer to one part cellulose thinners







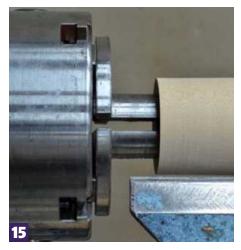






















15 Reverse the workpiece and if you have pin jaws for your chuck use them in expansion mode to grip the recess you have just made. If not, turn a spigot on a piece of scrap wood to hold the workpiece securely

16 Using the 6mm bowl gouge, turn the roof down to a pleasing shape, drawing it out to a finial with a small bead on top. Sand down to 400 grit and remove from the lathe

17 Holding the roof firmly with the left hand, drill a 2mm hole through the bead. Take care to get the hole vertical and in the centre of the bead

18 I decided to paint the top of the birdhouse red and silver. Crimson acrylic paint was applied direct from the tube to the bare wood and left to dry before overspraying it with melamine lacquer and then silver spray paint

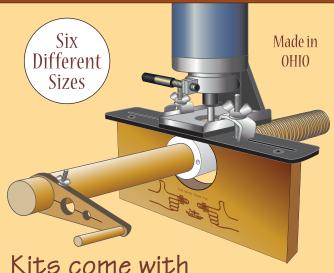
The perch was made from a section of a cocktail stick, but to give it a good rounded end it was held in the pillar drill and a drop of cyanoacrylate glue added to the end. This formed a tiny droplet that gradually hardened to the required rounded shape. This perch was painted red and glued into the small hole in the box

The two main parts were glued together but, just when it should have been finished, I decided it just didn't look quite right. The roof seemed dull in comparison with the body. The solution was to fall back on that essential of all Christmas baubles – glitter. After painting PVA glue over part of the roof, the box was held and a mixture of red and silver glitter was sprinkled from above, sticking where it landed. I thought it a great improvement

2 1 Of course it doesn't have to be holly. These boxes are made from a variety of different timbers and look just as good. The secret is to get a good finish and polish to a high gloss. Oh yes, I borrowed the idea for the stand from Dale Nish as well

- 7. If you like a really high gloss finish, leave the melamine to harden for a few days and then work it over with burnishing cream, finally buffing to a glassy shine
- **8.** I used wire coat hangers to make the stand. Don't glue them into the base it's useful to be able to move them about and rotate them to show the birdhouses off to best advantage

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STUART KING



Stuart has spent a lifetime researching, recording and researching, recording and collecting anything about the rural past and today is a well-known artist craftsman, demonstrator, international lecturer and photo-journalist. He still actively records traditional crafts, and history via photography and video.

stuart@stuartking.co.uk www.stuartking.co.uk

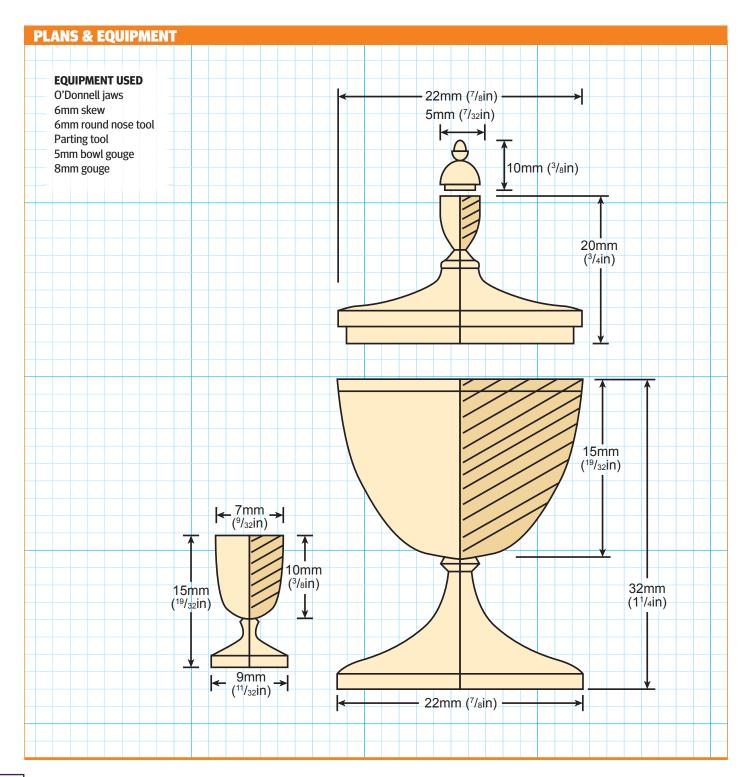
olls' houses and their contents have delighted young children and adults alike for over 300 years. There is a curious admiration for a diminutive copy of the full size be it an exquisite Inuit rendition of a polar bear in walrus ivory, the fine detail of an 18th-century cabinetmaker's apprentice piece or a facsimile of our own living space in miniature. The scale of early dolls' houses and contents varied but by the 20th century had more or less settled down to ½1th scale based on 'one inch to the foot', this was consolidated with the creation of Queen Mary's Dolls' House in the early 1920s,

completed in 1924, and still on show at Windsor Castle today.

During the 1970s, 80s and 90s a lot of my working life involved making miniature furniture for collectors, and turning was very much part of that. There are some small-scale commercial turning tools available on the market but it may be difficult to find examples that are suitable for very small work. Much of my small scale tooling was made from masonry nails ground to the required profiles on a bench grinder, more recent examples are ground from HSS 1/8 and 1/4 inch round and square

bar, and all mounted in short, hand turned handles. Some tools are also adapted from old broken carving chisels.

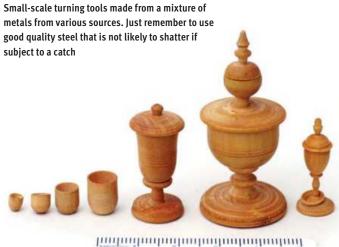
I have chosen a 17th-century-style wassail bowl for this project; these communal vessels contained a punch-like concoction that was shared at special gatherings. The techniques described here can be used to turn a large variety of objects, and if you don't have the right tool to hand then grind another masonry nail to suit! For such small-scale work only dense, fine grained wood will do, I have chosen English boxwood (*Buxus sempervirens*).





Miniature one-twelfth scale Windsor chair in yew wood, 1976





Examples of some of my early dolls' house treen in boxwood





- 1 Starting with a cylinder of boxwood mounted in the extended O'Donnell jaws, reduce a short section down to about 8mm from which the spice cup will be turned
- 2 I used an old carving chisel ground to a 'round nose' profile to remove the interior of the cup
- 3 My handmade 6mm skew was ideal for forming the underside of the cup
- 4 Another custom tool, a 6mm HSS 'round nose' profile was ideal for creating coves and undercutting, sometimes at an angle to perform a light sheer cut to finish





5 The same tool was used to shape and complete the top of the lid

6 After inscribing some decorative lines and fine sanding, buff with shavings

A spigot is cut on the reverse of the lid, which is then parted-off. My parting tool is made from the blade of a Sheffield-made desert knife

After parting-off, a section of the spigot remains on the blank as a 'witness mark' to the internal diameter of the bowl

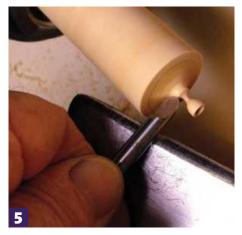
Use a 5mm bowl gouge to remove the initial waste and then complete the inside using a 6mm 'round nose' tool

Several attempts may be required to achieve a good fit

Pencil a line 3mm below the internal bowl depth and make a cut approximately 6mm deep

12 Working from the outer edge and using an 8mm gouge, shape the first portion as shown here

- Although I have included a scale drawing with some measurements, because of its small scale you will need to use your judgement regarding the finer detail
- 2. It can be very satisfying to make your own miniature tools and then go on to create a turned piece using them
- 3. Turning miniature treen and other miniatures does not require much material, so do not be afraid to experiment, cost is minimal while the experience gained is priceless
- 4. Consult books and magazines on antiques. Use 'Google images' for inspiration – search for treen
- 5. Sometimes we turners have a general perception of a large project, but trial and error could result in the waste of a decent turning blank. Turning a miniature – maquette – of your vision could save a lot of time and money
- 6. A few mm difference may not be noticed on large turnings, but this is not true with miniatures. Form and detail are much more critical for those with good vision
- 7. Avoid thick finishes, sometimes a thin oil and wipe may suffice, sometimes just a burnish with fine shavings while still in the lathe will be all that is required
- Colouring and staining rarely enhance miniature treen. An exception to this is when trying to achieve an antique finish













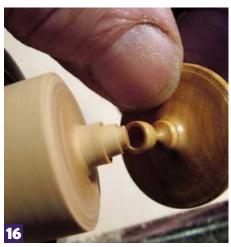






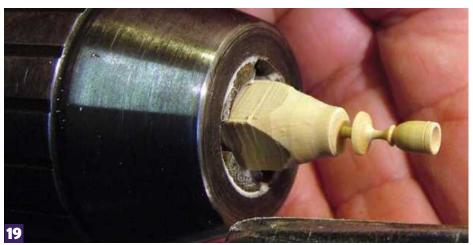












DEFINITION OF TREEN

Usually small wooden – occasionally bone, horn or ivory – objects in daily domestic, farm, trade or professional use, it can also be applied to gaming pieces such as chess men. The word is not normally associated with objects larger, than say, a spinning wheel, certainly not a chair, but it would cover a small apprentice piece.

13 Repeat the process and complete the outer form of the bowl, then use the 6mm round nose tool to shape and consolidate the stem and bowl base

1 4 Use the 8mm gouge to shape the foot into the stem

 $15^{\,\text{Create two incised lines using the}}_{\,\text{long point of the 6mm skew, then}}$ sand and part-off

The cup on the lid now requires a lid of its own. After reducing a section of the remaining blank to a smaller diameter turn a tiny spigot to fit the internal cup diameter. Continue to complete the lid and finial using the same tooling used for the rest of the project

17 I decided to reverse turn and decorate the underside of the main lid. To do this, turn a jam chuck from waste wood and then 'jam' the lid tightly

18 Use a combination of the 6mm skew and round nose tool to complete the job

As an alternative to using a woodturning chuck, small work can be held in a 'Jacobs' type chuck, this can also prove to be more materially economical

The finished wassail bowl should look something like this •







You Tube







Sgraffito pot

Andy Coates experiments with sgraffito on a turned pot

y now you will no doubt have noticed that I enjoy playing with surface treatments on woodturning. This month's project is no different. I am going to turn a simple pot/vase form and decorate it using a technique called sgraffito. Sgraffito is a form of decoration made by scratching through a surface to reveal a lower layer of a contrasting colour, it is more usually done on plaster or stucco on walls, or in slip on ceramics before firing, but is also used in fine art painting.

Using this technique on woodturning is not a new evolution; Al Stirt has been using the technique to glorious ends for quite some time. Al uses the wood as his substrate to be 'scratched' through to, whereas I will use a slightly different technique, closer to the way it might have been achieved historically. Either approach is fine, and you may decide to use one over the other.

Sgaffito has been used to great effect by many potters and ceramicists, and a similar process has also been used in fine glassware. Look around for examples to use as inspiration for your own work. Tim Christensen, an American potter who uses sgraffito on his porcelain forms uses the technique to stunning effect, and his work is well worth looking at. Try to use references like this as inspiration, rather than simply copying them; the real sense of fun and achievement is in developing your own style.

Rather than using the wood as the base coat, I prefer to apply gesso, as this provides a pleasing pure white relief. You could of course, simply colour the wood with acrylic and cut through the paint to the wood. The choice is yours. The beauty of the technique is that it provides an effective and striking contrast without being technically difficult; it is, after all, simply scratching away paint. Before anybody says 'but I'm not artistic' (again!), you don't need to be. Look at it as doodling. You've all doodled. This is no different. You can start with simple repeated patterns and shapes, develop ideas and themes, or perhaps use the vessel as the canvas for a story told through sgraffito. For the purposes of this project I made mine as part of a series I had already





'Tidal Rip' by Al Stirt

begun. You might also use different colours for base and top coat. The options are wide open with this kind of decoration.

The base coat I am using is white gesso, which can be bought from any good art supplies company. There is a truism I've discovered in relation to art materials: you get what you pay for. Cheap gesso is not worth buying. Choose a good quality brand, and if you have an option opt for a medium-thick consistency. The same applies to the acrylic paints you choose. Cheaper brands use poorer quality pigments and they often disappoint. Choose good quality brands and the colour, hold, durability and light fastness will be significantly improved. One thing to keep in mind though is that we'll be using these in a manner not described on the label. So we take a chance that the results are suitable. My experience indicates that the results are fine. So if you're happy to stretch your creative muscles and take a risk, let's get to it.



'Hard Work Ahead' by Tim Christensen

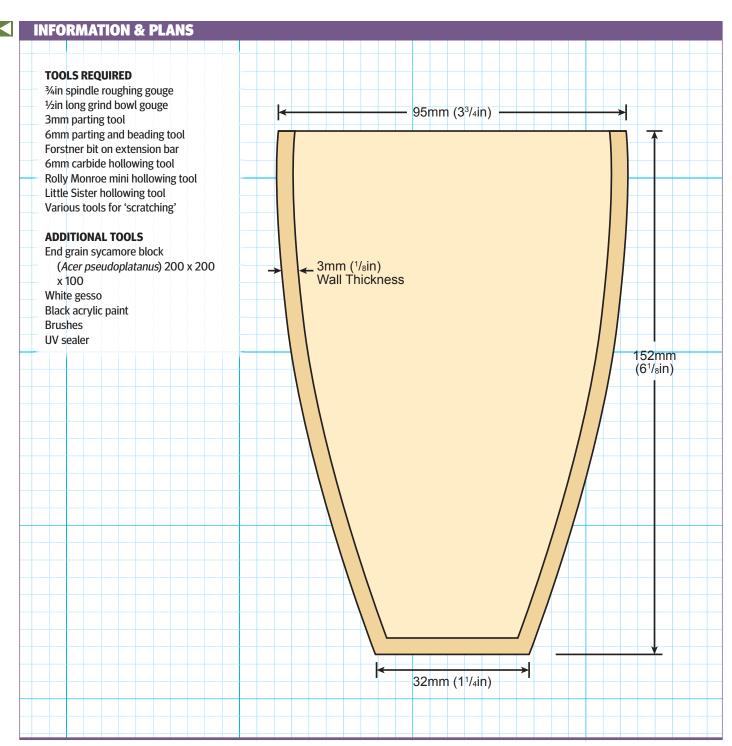
ANDY COATES



Andy is on the Register of Professional Turners (RPT) and is Chairman of the AWGB. He is a professional woodturner and has a workshop and gallery in Suffolk. He mostly makes

one-off pieces, but like any jobbing woodturner, is just as likely to be found doing small batch runs, antique restorations or any number of strange commissions. He also demonstrates and teaches turning.

cobwebcrafts@btinternet.com www.cobwebcrafts.co.uk HOTOGRAPHS BY ANDY COATES, UNLESS OTHERWISE STATED



Mount the workpiece between centres and using a spindle roughing gouge, rough down to a true cylinder. Take care to work off the ends of the blank, reversing the direction of the cut when you get to the headstock end

Use a small parting and beading tool to cut a tenon to the size appropriate for your particular scroll chuck. Make the face surface slightly concave to provide a good seating in the chuck. Mount the blank on the chuck





















Using a long-ground bowl gouge, or spindle gouge if you prefer, begin to put the shape in to the blank. As this is a decorative object the base can be smaller than for a utility piece, but remember you need some support for hollowing, so you may prefer to do the shaping in two stages, the second stage after hollowing out

To make the hollowing process easier, and to help prevent going too deep, it helps to bore out the slower turning wood at the centre. You can achieve this in a number of ways. A hand-held twist drill, an engineer's twist drill on a Morse taper holder, or with a Forstner bit on an extension bar in a Jacobs chuck. Whichever method you choose, make sure you withdraw the drill frequently and remove the swarf to prevent binding

5 Mark the depth you wish to drill to on the bar, and here you will notice that I have also marked the internal depth on the outside of the form. I have also marked the diameter of the Forstner bit to provide a reference later if I decide to adjust the external shape later

With the lathe running at 400–500 RPM slowly drill down to depth, withdrawing at regular intervals to remove the swarf. Once this is done you are ready to hollow the form out

Usually I would hollow out with one tool, but here I chose to use a new tool, the Little Sister from Hamlet tools. To provide a comparison I also used two other hollowing tools

When using tipped hollowing tools ensure that the shaft of the tool is properly supported. This may require the toolrest to be sited further away than for a conventional gouge

With the cutter shield set to a medium cut, address the wood at about the eight o'clock point, and, using the cutter shield as a bevel, feather the cutting edge onto the wood. If you have not used this type of tool before you may need to practise this cut. You can adjust the depth of cut by gently rotating the tool one way or the other. It will cut equally well forwards or backwards

Once mastered, you will find it cuts easily and produces long streamers of shavings. Continue hollowing, aiming to keep the wall thickness even throughout. Set the thickness near the rim and then work down adjusting as you go. The cleaner the surface you leave the less work you will have to do later with scrapers or abrasives. During hollowing I used all three types of tool at various stages

When you get close to the bottom you may find the tool vibrates, which leads to chattering and a poor finished surface. Take finer cuts and make sure the tool is well supported on the rest. Once the hollowing is completed you may need to use a curved scraper to clean the surface. Abrading down a deep narrow vessel is best done on a bar with abrasive attached. Work through the grades as usual and then seal and wax the interior

12 Before we can begin decorating the vessel we need to finalise the exterior shape, and once this is done we also need to make a shallow parting cut to give us the base to work to. Abrade the surface to 240 grit and use a tack cloth to remove the dust

13 Clear the lathe of shavings and cover the lathe bed and any exposed electrical equipment with paper or a dust sheet. The white gesso is applied with a brush. Don't apply it too thin, nor too thickly. For a more uniform surface you can run the lathe at its slowest speed and drag the brush slowly up the form. Be careful of spraying gesso!

1 4 You can either leave the gesso to cure, or speed up the drying time with a hair dryer or a heat gun. Don't let the wood get too hot and take your time

15 At this stage you can gently abrade the surface to provide a smooth uniform base for the second coat. The dust produced is very fine so use a mask and dust extraction. Apply a further coat of gesso and repeat the appropriate steps above. If you want to you can repeat this step one more time. This provides a good thick base coat

16 Once the last coat of gesso is cured and gently abraded we are ready to apply the colour. I use a good quality acrylic paint and decant some into a small pot to avoid mishaps

Tover the whole pot and try to keep the brush strokes even and flowing. You could rotate the lathe again at its slowest speed and use the brush to draw the paint along the form. The acrylic now needs to cure and dry. Once again, you may choose to speed up this process with gentle heat. Do not overheat the paint or it will bubble

18 Once dry we can begin to think about the sgraffito. I prefer to have areas delineated within which I can apply decoration. Here I am using a sharpened stick of hardwood to scratch lines in the paint. Rotate the form by hand and aim to only scratch through the black paint to reveal the pure white gesso beneath. Once my 'frames' are marked in I part the piece off the lathe



























The sgraffito can be applied with any number of implements or tools, even the odd thing that isn't a tool – if it will scratch it can be used. Here are a selection of things I regularly use. You will find additions to this list as you progress

For simple, geometric patterns I find a small 'V' carving tool works well and produces nice clean lines. Remember ... you are only aiming to cut through the paint, not into the wood

2 1 Other shapes, such as curves, can be difficult and may require marking out first. A white chinagraph pencil is ideal for this. Any uncut lines can be wiped off with a damp cloth later

2 I like to include text in this type of work, and there are a number of ways to achieve this. 'Blocking' is one; you will no doubt find others. You could use text to personalise the item if giving it as a gift. Otherwise just have fun with it. There are no rights and wrongs, and what you decide you want is fine. Don't get too hung up on accuracy or neatness. Look at examples from other craft/art forms and you'll note the 'hand-drawn' look is acceptable

2 3 Once finished I treat the surface with a UV protecting matt lacquer to ensure the colours last as long as possible. Make sure any lacquer is compatible with acrylic paint. Your art supplies shop should be able to advise you on the best type •



I compared the ease and quality of cut, setup and honing with the two other tools and it performs just as well as the others. In all honesty I wasn't surprised. I've used the Big Brother system for 10 years and it does what its supposed to do. The Little Sister though is a welcome addition to the range as it means I can use it on small vessels where the Big Brother can't go. And if you have a smaller lathe it's the perfect tool for some gentle, not too deep, hollowing that won't strain your lathe or your pocket.

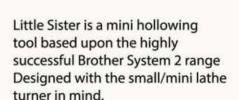
HAMLET LITTLE SISTER: A REVIEW

This was a new tool to me, although I did already have the Big Brother system in various configurations, but the smaller size was appealing because it makes it usable where the larger version could not be used.

I had the un-handled tool so used a multi-handle to hold it in. It fits snugly and securely and feels like a balanced tool in the hand. The cutter shield was familiar being only a smaller version of the larger stable mates, so it was simple to dress the cutting edge and set the shield for a medium cut. The Little Sister has one difference to the

larger versions, in that it has a tapered end, which is a useful modification providing for the small cutter at the end and full support and rigidity at the handle end.

In use it was, unsurprisingly, a dream. It cuts cleanly and easily, producing long streamers of shavings. The cut can be as coarse and aggressive as you want, or as fine and gentle as you want. Roughing or finishing cuts are simply a matter of shield adjustment or presentation angle. I used it with a long handle and found it worked well even at 150mm deep.



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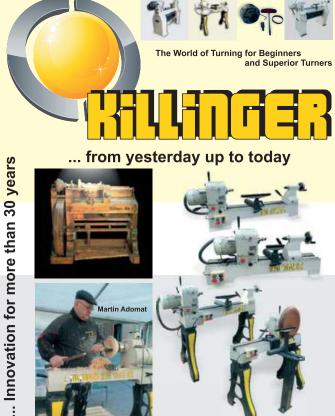
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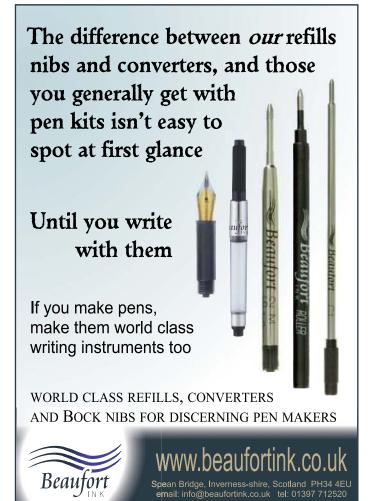




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The AWGB — from whence it came and where it's going

t's not every day you get a call offering you a £10,000 donation to help disadvantaged prospective and existing turners, young and old alike. But that is what happened in June 2015 to our Treasurer, and that was a direct result of the AWGB achieving charitable status... but I get ahead of myself. Let's start at the beginning...

It is an unquestioned truism, particularly to woodturners, that mighty oaks from little acorns grow. So it has been with the AWGB. In the mid-1980s the Arrowmont School of Arts and Crafts in America, which still functions today, hosted a Woodturning Conference and Symposium, and an Exhibition entitled 'Vision and Concept'. For Ray Key, later to become a founding member of the AWGB and its President, this was a 'must attend' event. Turners from many countries attended, and there

was much discussion about the formation of an international woodturning group. This was never fulfilled. On his return from Arrowmont, Ray was determined that a similar seminar/exhibition should happen in the UK. He set about contacting British woodturners, and raised financial backing from the Crafts Council, Craft Supplies and Rolston Timber. With the help of many others the first International Woodturning Seminar in the UK was held at what was then called Loughborough College of Art and Design in August 1987, at which the draft constitution for an AWGB was presented to the 150 attendees. Thus was born the AWGB. The acorn had grown into a sapling. Over the next 25 years or so that sapling has grown into a full-grown oak tree with over 60 branches and 60 clubs comprising around 3,500 members. But I'm getting ahead of myself again!

What is the AWGB?

The AWGB is an international non-profit making organisation dedicated to the advancement and promotion of woodturning. It consists of individual members, with many belonging to affiliated branches and associated clubs throughout the country. It exists to provide education, information and organisation to those interested in woodturning. Members include hobbyists, professionals, gallery owners, collectors and wood and tool suppliers. For most of the AWGB's life it has had, at national level, an elected committee of both amateur and professional turners. In 2012 we transformed into a Company and a Charity; but more of that anon. At branch level it is organised by local members.

What the AWGB is and stands for is clear from its aims and objectives, which have



remained almost constant since its formation. Some provide an ambitious challenge; that said a great many of them have been achieved while others are ever ongoing. They are:

 To foster a greater awareness, nationally and internationally, of the woodturners' art and craft.

 To provide a forum to encourage the communication and exchange of views between woodturners of all nations.

 To make collectors, galleries, architects, suppliers and manufacturers of turners' equipment and other interested parties aware of the turners' work and turners' needs.

 To encourage and participate in the development of training standards and educational facilities for turning.

 To act as the body that represents the interests of turners nationally and internationally.

 To provide a Members' newsletter at regular intervals – quarterly – with relevant news.

 To arrange national and international seminars and exhibitions that encourage all to aim for and achieve high quality turnery.

 To act as the national body to advise and communicate with publications and other parts of the media to foster a greater public awareness of the turners' art and craft.

 To communicate with government and other bodies relevant to the arts and crafts movements.

 To encourage the formation of local area woodturning branches by providing advice, practical assistance and financial help.

Affiliated Branches benefit from a number of services and facilities, for example:

- Public and products liability insurance.
- An annual grant towards demonstrations of woodturning.
- The AWGB Handbook, which contains a wealth of information.
- All Branches are provided with an Affiliation Certificate to confirm their status.

The AWGB has divided the UK into five regions – formerly four – and the Branches in those Regions elect Regional Representatives to represent them in the AWGB Committee.

Amongst the Members' benefits are the Biennial AWGB International Seminars. These engage world-class turners from within and without the UK providing two-and-a-half days of presentations. The event is further enhanced by the presence of many craft-related traders, the 'instant gallery' of pieces entered by delegates, an auction of donated pieces to aid the AWGB



Mondriale by Paul Hannaby, AWGB seminar 2015



A shot of a busy time in the AWGB 2013 Seminar gallery



A proud Scout at Gilwell 2013



A young disabled Scout proving that disability needn't hold you back



Opening address at the 2013 AWGB Seminar

Training and Development programme and a fine banquet on the Saturday evening. All this is reported in the AWGB newsletter – Revolutions – and on our website www. awgb.co.uk – which merits more than a little mention.

The AWGB website has undergone a number of changes over the years and the version you see today is due to the efforts of one of our Trustees, Paul Hannaby. It contains a wealth of information about the AWGB, its activities and events.

Encouraging young turners

The majority of the AWGB membership is at the 'upper end of the age spectrum', to put it kindly! Thus we invest considerable effort to encourage young people to engage with woodturning. We run YT - Young Turners - weekends in various locations around the country where young people – under 19 – are taught the fundamentals of turning. These are run in conjunction with the Worshipful Company of Turners - WCT - with whom we have a close, but informal, association. The tutors are very experienced turners, some are members of the Register of Professional Turners - RPT. At the close of such a weekend the Master or another senior official of the WCT usually presents the certificates of attendance to the young turners. To witness the gallery of bowls, hollow forms, pens and other articles that have been achieved in two days is truly a testament to both the professionalism of the tutors and the aptitude of the young students.

Another way in which we seek to engage the young is by attending Scout Jamboree events. Members of local AWGB Branches take along a lathe and give 'taster' sessions to the scouts where they, under the strict supervision of a tutor, turn something simple. These efforts to engage young people are not about trying to produce 'instant turners', but to 'sow the seed' of interest so that later on, maybe much later on, they may return to the craft.

Shows and events

Throughout all these past years the AWGB has actively attended more shows and events then it is possible to relate here. These events are usually devoted to the many forms of transforming wood into both useful and artistic pieces, and attract many traders providing the raw materials and equipment appropriate to the craft. Our presence helps promote the craft, exhibits pieces of fine work made by our members for the public to see what can be achieved and usually helps to recruit new members to our ranks.

In more recent years the AWGB has been intimately involved with the WCT in



putting on their 'Wizardry in Wood' exhibitions at one of the Livery Company's headquarters in London. These are open to the public, and attract many visitors to peruse, and to buy, the absolute 'top-of-therange' of British woodturning.

Charitable status

During 2011 we were encouraged to become a Company Limited by Guarantee and a Registered Charity. Robert Craig, a member from North London, and our Treasurer at the time, Adrian Needham, worked tirelessly to develop the Articles of Association and organised a vote of the membership to take us forward to a new era. The membership voted overwhelmingly in favour of becoming a Company and a Charity. Charitable status was achieved in December 2012.

We now have a number of Trustees that take joint responsibility for managing the affairs of the AWGB. This has entailed setting up a separate Trading Company called AWGB Trading Ltd, which enables us to run our trading activities such as selling promotional merchandise and running the Seminar.

The transition into Charitable status and understanding what it means has been a challenge for all those involved, but the benefits more than outweigh the effort. It has enabled us:

- To raise our status within the community at large.
- To benefit from additional income generated through Gift Aid.
- To negotiate an excellent insurance deal underwritten by Zurich Insurance who specialise in providing insurance to the charity sector.
- To benefit from donations from other trusts, which brings me back to where I started!

The additional funds will help us to provide grants to turners of all abilities from all backgrounds who find themselves at a financial disadvantage. We are expanding our Member Development programme where we provide free training courses to our members. Other major initiatives over the last two years are the development and issue of 'Let's Teach Turning' a course designed to train individuals to teach the basics of woodturning safely, which we hope will raise the standards not only in the UK but overseas as well. It is freely available to download from our website.

The future of the AWGB

What's next? A good question. We are working on the development of a programme for the next International Seminar, upgrading our Development Activities including promotion of the Certificate in Woodturning, which is co-sponsored by the WCT, and promoting the new Grant Fund.

Exciting times past – and more excitement to come. If you have ideas about what we could do, let us know – all ideas are welcome and if you're not already a member we'd encourage you to join – you won't regret it!



AWGB news item in issue 2 of Woodturning magazine



When sewing seeds a dibber is a handy tool



AWGB Founder – Mr Ray Key BEM







Some of the work on display at the first AWGB exhibition

25 YEARS OF THE AWGB: AN AWGB CHAIRMAN'S PERSPECTIVE BY ANDY COATES

In 1990, when Woodturning magazine first hit the newsstands, the AWGB was barely three years old. I suspect there is a direct correlation between these two facts. The AWGB was formed from a number of meetings of likeminded individuals, turners, who had a desire to promote woodturning in its reborn state. The founding group – Ray Key, Mike Cripps, Cecil Jordan, Tobias Kaye, Steven Marchant, Bert Marsh, Dave Regester, Mike Scott, Reg Sherwin and Don White - set the AWGB on its way, and everything it has achieved over 28 years owes something to each of them, and a number of others without whose help it wouldn't have been possible, not least of whom is Liz Key, who supported the AWGB for many years in a number of ways. Woodturning in the UK would not be what it is today without the passion, dedication and drive of each of these people. We owe them a debt of thanks. We also owe a debt of thanks to Woodturning magazine, which has been there quietly supporting both us and the craft throughout this time.

I became an AWGB Committee member in 2006, and at that time I was relatively new to turning, let alone the rarefied heights of the national body. Almost everything was new to me back then: the procedures, policies, practices, history, associations and relationships, aspirations, everything. It was a steep learning curve, but people like Lionel Pringle, Ray Key and Tony Witham were on hand to offer guidance and support and fill in the gaps when needed. I saw the AWGB as being an organisation worth putting something back in to. I had joined a local branch, Waveney & District, and found the camaraderie, advice and support valuable and refreshing, and wanted to offer something back. So I was co-opted onto the Committee and that's where I've been ever since. It has only been nine years, but during those nine years there have been some big changes.

After a meeting in 2007 the AWGB underwent something of a reboot. Just as in any organisation of its size problems had come to light, personality clashes and differing opinions on the future direction of the association had all played a role in making the day-to-day activities fraught with difficulties. The meeting put all these difficulties to bed and we breathed a collective sigh of relief and got on with the job of driving things forward.

At the core of everything we have done since has been an assumption, largely unspoken, and perhaps based upon nothing more than previous assumptions and a scant sentence in our old constitution that the AWGB is, 'all about promoting the craft'. This aim has been at the heart of everything the association has done over the past 28 years. We may not always have got things right, but the aspiration has never wavered.

Since its inception the AWGB has developed individual members – the very root of the AWGB – the burgeoning branch movement of fully affiliated clubs, and latterly a growing number of associated clubs. We now have over 4,000 members, and 120 associated and affiliated clubs, and there are over 50 independent clubs in the UK. In 1987, the year the AWGB was formed, there was one club known.

So where are we now? Where does the AWGB go in the future? For the Executive, the board of 15 trustees who govern the charity, this is a perennial question. Stasis is neither sensible nor appealing. As the AWGB has developed over the past 28 years it has done so with the great advantage of the experience and knowledge of the founders to guide it. Time, however, has a great knack of withdrawing that knowledge base from use, old associations become fractured or pass on the way things and people sadly do, and we are left almost bereft of its benefit. It is the job of the Executive to ensure that

these strands are maintained and further developed wherever possible. We not only need to progress and develop our activities to the benefit of woodturning as a whole, but also to remember where we came from; to honour what and who has gone before and incorporate these elements in what we do in the future.

Training and development, I believe, will be the key areas that we will devote our efforts to, most notably where young turners are concerned. In this time of the burgeoning artistic movement 'technique' is a word that is often spat out like a profanity, but as I always tell students, once you have mastered the correct techniques you can do things the way you want to from a foundation of knowledge, understanding and safety.

As you read this, the AWGB will have just held an exhibition at Trowbridge Town Hall of work drawn from the Instant Gallery of the 2015 International Seminar. This exhibition is the first of its kind in over two decades: an exhibition of purely woodturned art and craft exhibited in a dedicated space for a largely non-woodturning audience. It's a step forward. It is not enough to simply develop woodturners and ensure the continuation of the craft if there is no appreciation of the skill and artistry involved in the production of the work we make; we need to educate the public at the same time. What use are woodturners if there is no demand for their output?

I have no doubt that the AWGB will be here when *Woodturning* magazine celebrates 50 years of publication. I suspect that if I'm still around by then that I won't recognise it, that I'll be forever saying, 'when I was involved we...', but that's the thing ... time marches on. Things change. We might not always like or agree with it, but change is inevitable. My hope is that the Executive at the time keep firmly in mind that it's 'all about promoting the craft'. Here's to 25 more years of making shavings.





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Kurt Hertzog shares his techniques for gentler work holding

KURT HERTZOG



Kurt is a professional woodturner, demonstrator and teacher and writes for various woodturning and woodworking publications in the United States as well as writing for *Woodturning*

magazine. He is on the Pen Makers' Guild Council and is currently president of the American Association of Woodturners (AAW).

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or the most part, our work holding is planned and executed to be as safe and as firm as possible. The purpose is to allow for whatever speeds and feeds are best for that aspect of turning being done at that moment. Much of it is pretty stressful on the work and, therefore, the work holding. For most of us, putting a tenon on the work and reefing down the chuck jaws is pretty

simple. However, there are times when a gentler touch is in order. That might be a bit different from the usual for some turners. Don't mistake the term 'gentler' for unsafe. All work mounting needs to be safe for the user, but often the speeds and feeds at various points of the project are far less demanding, allowing for less of a death grip. At that point, sometimes it is simply sanding or removing the nubbin from the bottom of a bowl or other turning. At other times it is not even under power, but a method to hold the work for after turning decoration or spray finishing. In some of these instances, the work holding needs only support the weight of the turning and often doesn't even need to be truly centred. This month, I'd like to share a few of the very simple things and methods that I use when the gentler touch is in order. This article isn't intended to be simplistic or condescending, but rather to offer these ideas on the chance you haven't tried them or given them a fair shake. These are very low cost, other than vacuum systems, and very flexible in use. Of course, it isn't all-inclusive but

meant to be a thought starter for you as you sort through any special needs you have in your work. Don't reserve these ideas only for light work holding. Coupled with standard work holding, they can add value at those times by preventing marring and adding the safety net should things come loose.

Safety

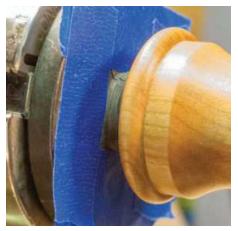
As always, safety is the first priority. Do not use ideas presented here or similar information if you have concerns about your safety using them. Get additional information, assistance from someone with more experience or find another way that allays your concerns. No project is worth putting your wellbeing at risk. As noted above, these methods add value for low speed and low demand holding when a light touch or no power is needed. Please keep that in mind as you plan. Please follow my long given advice to keep the tailcentre engaged until you are forced to remove it. It is about as wise advice as can be given.

Tape

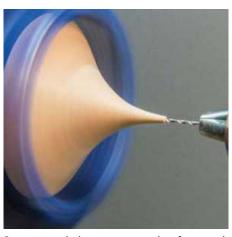
In my shop there is a roll of low tack painter's tape available within reach throughout the shop. I use tape extensively for everything, from masking the chucks to prevent finish hitting them to helping hold work in place. The reason for the low tack aspect is simple. It can be applied to anything with little concern about leaving adhesive residue or removing finish. Using this tape to help pad the grip of a chuck works quite nicely. Easily applied and when done in the quantity needed, you can use the jaw compression to hold things

with little fear of marring the wood. It works equally as well whether applied to the chuck jaws or the turning. On occasion it is necessary to keep your tape wrap start and finish even, in order to maintain centring. This is rare but depending on the accuracy required, this simple attention to detail will pay dividends. Using the tape to prevent marring on surfaces where your turning will contact metal is always a good practice. That prevents the damage to finished turnings even if unnecessary for work in the early

stages. Should your hold require a safety margin, not for force but for insurance should your primary grip slip, I use my low tack tape underneath a high strength tape, such as fibreglass reinforced tape. That allows for the high strength, high tack tape to be used while protecting the surface of delicate parts or already finished turnings. Could you use other tapes? Double-sided, carpet tape, duct tape or other? Perhaps, but I don't find them conducive to no residue, no damage kind of assistance in this mode.



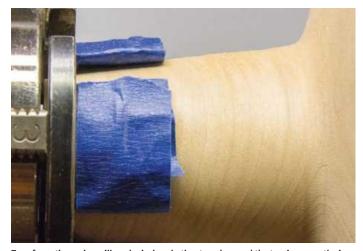
Make it a habit to put tape in areas where the wood will contact. Easily done and removes the worries



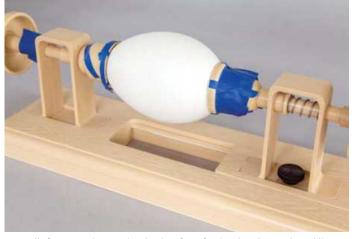
Some tape on the jaws prevents marring of my turned roof. For size reference, the drill is a No.62



Tape can be padding or just protection from sharp corners. My ornament assembly press



Tape for anti-marring will work nicely, whether taped around the turning or on the jaws



Not really for preventing marring, but just for softening the edges and providing some grip

Adhesives

I don't typically use adhesives in these light grip applications, but one that lends itself well is hot melt glue. Hot melt glue is available in a variety of strengths from the low strength crafter's glue to the industrial strength versions. For these applications, I use the crafter's version. I use the glue sparingly to tack my turning or other holding mechanism in place. When applied to clean surfaces, the hot melt glue provides surprising strength. You can apply dots of glue at various locations or continuous runs depending

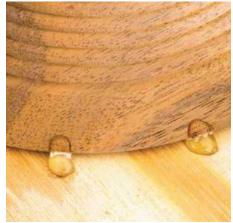
on your needs. I find that a few dots strategically placed work well.

For removal, a simple push from the side will break the blob of glue free. Another easy removal method is application of denatured alcohol. That will undermine the attachment of the glue to the surfaces and let the glue fleck right off. A concern when using denatured alcohol as a release agent is any potential damage to your turning. An unfinished turning won't care but any alcohol sensitive finish already applied

might be affected. The chemical is used sparingly but this potential still needs to be considered. The more common concern is the heat from the glue damaging your work. For unfinished pieces it is rarely any issue but for finished pieces, be cautious. My method for preventing heat damage is to protect the area receiving the glue with low tack painter's tape. With the tape protecting the surface from heat, I can apply the glue achieving a higher strength attachment than the tape would have provided alone.







Some hot melt glue dots will fasten your turning to your wooden faceplate, just a few dots will do



The beauty of hot melt glue is the easy removal. Pushing from the side usually breaks it free



If protection of the wood or finish from the heat is needed, some low tack tape will assist

Packing stretch wrap

You can buy packing stretch wrap in most home supply stores or in the shipping products area of the mass marketers. Failing that, you can always use the clingfilm intended for kitchen use to accomplish the same thing although it's not as convenient when applying or as strong. Using stretch wrap has so many advantages over other methods. It is a mechanical attachment with no adhesive involved. It is safe over any material or finish. Being lightweight and having a modest cost, it can be used as extensively as needed and discarded after use. The biggest advantages I find are it is see-through and it can be easily cut. With coverage in the additional areas to provide

support, you can see where you want to cut and then cut right through the wrap into the desired area. The other wrap holds things in place while you work. The stretch wrap is very strong when stretched in place and can be wrapped as many times as you feel necessary. Even when I do not intend it to be a light touch attachment method, I often use wrap as extra insurance with my standard work holding. I will wrap turnings being held in a chuck so any incident when the turning could come loose contains the turning right there. Preventing a turning from being damaged by contacting the bed of the lathe or adjacent walls, not to mention myself, is the goal.



Stretch wrap packing tape works well for low stress mounts and for 'insurance'

Padding

Creating a friction drive to hold and drive your work presents many opportunities. Not only can you cut your friction drive to any shape needed to support your turning but you can also get very creative with padding. Whether you use the adhesive back foam products or just folded-up tissue or anti-slip matting, you can adjust the amount, placement, thickness and compression to suit your needs. There are occasions where you don't even need to create a friction drive. I often use a chuck with the jaws covered with padding as a friction drive. Proper padding of the right durometer allows for the tailstock to create a safe and workable drive system that will not deface the turning. I have a bag in the shop with scraps of foam rubber, anti-slip place mats, styrofoam bits and pieces of neoprene. These are pressed into service as needed to create the padding for a project. If they need to be attached to a faceplate or the like, a bit of artist's spray adhesive will do the trick. For the most part, they are used loose and just placed as needed. These bits of padding used with a friction drive turned to fit will solve nearly any problem I've run across. My friction drive selection is simply a faceplate with a scrap of wood screwed on or a block in a chuck turned to suit. Turned as needed, it can be adapted to nearly anything. Need something different or bigger? Just change the scrap wood screwed on to meet the needs. You'll find that you'll create a few of these that are keepers to be used for the common holding problems you'll face in the shop. Don't forget that padding can also be used on the tailcentre. The removal of the point or covering it, allows for padding to be a soft push from that side of the lathe. You can get as creative with tailcentre padding as you wish.



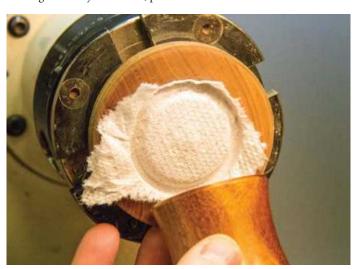
Padding can be nearly anything from paper towels to craft foam to old mouse pads



A foam pad over the jaws of the chuck is all that is needed along with the tailstock

Jamb chucks

Jamb chucks find their uses throughout the turning process. You can create a jamb chuck for the smallest through the largest items whether a lidded box top or a large bowl. With the use of the tailcentre, a jamb chuck can do heavy duty work but also lends itself to the light touch. When I use a jamb chuck for light duty, I intentionally cut it loose. I'm sure you've had the occasion to have a loose fit that you've tightened with a bit of tissue or paper towel. You can do that intentionally to present a lighter grip on your work. Rather than snap locking your turning into the jamb chuck, plan and cut it to be a loose fit to be



Making the jamb chuck fit loose and using tissue helps with easy removal, avoiding marks on the finish

tightened with a bit of tissue. Now you can tailor the grip from loose to snug by how many folds of tissue you use. Items that have already had finish applied can be safely and easily held in this manner. Use of the tailstock, padded as appropriate, will allow for additional work as needed but with little fear of damage to the piece. The not so apparent advantage is the easy removal of fragile parts. When I am finishing the top surface of my blackwood (*Dalbergia melanoxylon*) finial pieces, any firm grip puts the very thin walled turning at risk when I remove it. This method makes for a secure fit but easy removal.



Very thin wall turnings are susceptible to breakage when used with a snap tight jamb chuck fit

Vacuum

Last but not least, I'll offer the idea of vacuum chucking. Some turners may not have vacuum systems available for their lathes. With the advent of lower cost systems whether vacuum pump or venturi, vacuum systems are becoming more common as time goes on. The beauty of a vacuum system is that it is infinitely flexible, especially if you are willing to create your own chucks. Even if you rely on the commercially available chucks, you'll have a very versatile work mounting system that allows for everything from huge holding forces to the minimal. If you are unfamiliar with vacuum systems or need a refresher, you can refer to Woodturning 240 - June 2012, 'Work holding Aids and Chucking - Part 4' - for an in-depth discussion of the basics of implementation and use. The keys to gentle holding with vacuum are selection or creation of the proper sized and shaped chuck and the proper selection of vacuum amount. The interaction of these two factors will either let you gingerly hold the part for work or, at the other extreme, will crush it into pieces. Obviously in our context here we'll opt for the light-touch hold allowing for work to be done. The simple rule for vacuum is both cross sectional areas of your turning UNDER vacuum interacting with the amount of vacuum controls the holding force. You can control either one or both

but be aware the resulting holding force is affected by both. Rounding to keep the maths very simple, assume you've got full vacuum available at sea level.

If you use full vacuum, you can multiply about 15 pounds per square inch by the number of square inches you've got in effect on your piece. Your platter is reverse mounted for sanding on a 75mm vacuum chuck. At full vacuum, that creates 425 pounds per square inch force on your platter in the vacuum area. With area being a radius squared, using the 150mm chuck jumps that to force on your platter to 1,700 psi.

Twice the chuck diameter increases the holding force four fold. Both are incredible amounts and far from the light touch we are discussing. Be aware of things like this or you'll pull a large section of that platter right into the vacuum chuck! In my experience, I favour using a larger chuck to give me the mechanical support out near the rim but use the vacuum supply sparingly to keep the holding forces in reasonable ranges. I don't run the maths to determine the amount of vacuum or watch the vacuum gauge. I put my turning in place and then control the vacuum applied to my chosen chuck from zero up to the amount needed to securely hold my turning but nothing more. Always using the tailstock, properly padded if needed, in conjunction with the vacuum head allows for

a very safe and functional work mount with nominal vacuum applied. You also have the option of using the vacuum chuck without vacuum if the friction drive provided by the seal material is sufficient for your needs. Of course, all of the holding forces you bring to bear are tempered with the work being done and the thickness and strength of your workpiece. For porous woods, some stretch wrap or painter's tape will help with sealing those vacuum leaks.



Changing from a 90mm to a 200mm vacuum chuck will magnify the force by a factor of five for the same vacuum





For the shop handy, vacuum chucks are easily made. Here from $1\frac{1}{2}$ to 15 inches



Depending on your chuck size and grip, care needs to be taken to avoid crushing your work



This platter could have easily been held with the 90mm chuck but wouldn't have been supported well



With the larger chuck, the vacuum was 1/7th of the maximum to very safely hold that platter



Most small vacuum leaks can be fixed with low tack tape or stretch wrap covering



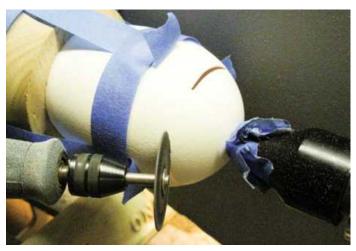
Regardless of your mounting method, use of the tailcentre is wise for as long as you can

Conclusions

Work holding can be the tricky aspect of your turning project on occasion. Depending on the size, timber species and design you are creating, work holding can be straight forward or present an added challenge. Often, there are several ways to solve the problem but not always clearly a 'right' way. The ideas presented here are just some of the ways I secure and protect my work when I need the light touch. Of course, these

methods also have application for standard work holding, but lend themselves to use for light holding. It may appear to be belt and braces in some cases, when applied to the firm grip work holding, but for little cost in time or money the added effort is worthwhile, in my opinion. Simple items like tape, stretch wrap, hot glue, rubber bumpers, foam padding and others can make your work holding more robust.

Safety is paramount whether running at low speed or higher speed so never forget to err on the side of caution. While some work holding challenges are difficult, I'm a firm believer in there is always a safe work holding solution available. Are these ideas all there is? Certainly not. These are just a few ideas I use. I offer them to you to be used, improved and expanded upon to give you a few more tricks in your bag. •



A light but secure mount allows for cutting the ends from an eggshell



If you can do eggshells, you should not have any issues with wood







Here at The ToolPost we are pleased to receive visitors from all around the globe and the most frequent reaction of visitors coming to our shop in Didcot for the first time is to liken it to an Aladdin's Cave for Woodturners. We're hopeful - indeed we're pretty sure - that their references to Aladdin and that treasury of a cave relate to the wide range of woodturning exotica that we stock in our modern, clean and comfortable showrooms.

Happily we've yet to be accused of being a pantomime, except perhaps when we undertake our annual seasonal photo-shoot. That can get a little out of hand but you need to have a bit of fun sometime don't you? Anyway we are not above proving what warm and friendly (crazy?) people we really are. We'd hope that the accompanying photo proves that we don't always take ourselves too seriously.

Our aim is to provide an environment in which we have everything that the woodturner is likely to need available under one roof. A most important part of that, is the availability of advice, guidance, direction, opinion, *expertise* - call it what you will - freely given. We extend that to our willingness to let you try sample products wherever possible, using one of our range of high-end woodturning lathes. We make this facility available not only to intending lathe purchasers but to any of our customers who needs to gain a better understanding of a tool before purchasing.

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range, Record lathes & chucks and Teknatool lathes & chucks in addition to our more long-established brands.

Most woodturners already know that we are the sole importers and distributors of WivaMac lathes and carving machines, the VB36+ Master Bowlturner lathe, Kelton products, Beall Tool Co. buffing systems and turning accessories, Hunter carbide tools, Wiedemann tools, O'Donnell grinding equipment, Oneway lathes and accessories, Tim Skilton power sanding equipment, Saburr burrs, Primo branding irons, DVDs from Mike Mahoney and Katia TV, both Steinert and D & M finishing products, and Optigrind CBN wheels.

We manufacture too, under the Versachuck, BCT and Pyrotte brands. And of course we also stock tools and accessories from your favourite manufacturers including, Henry Taylor, Robert Sorby, Crown Hand Tools, Hamlet, Planet, Record Power, Tormek, Proxxon, Ashley Iles, Trend, Chestnut Products, Liberon, General Finishes, Antex pyrographs, CamVac and many more. So many, in fact, that we have a total of more than twelve hundred different woodturning tools in stock (and that's different product lines, not just an inventory count) - which we believe is more than anyone else in the world. Not bragging: just explaining, as one tool junkie to another.

So, if you ever wondered what The ToolPost is all about then here's our one-word answer: WOODTURNING. We believe that is an interest we share with you. You're more than welcome to come along and share your interest with us. Come, take a browse around the shelves in our three thousand square foot showroom: we look forward to meeting you, or talking to you - soon.

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Confessions of a recovering bowl snob

Are you a bowl snob? If so, Mark F Palma is here to help

MARK F PALMA



Mark is a self-taught turner who began turning over nine years ago for fun. Mark is a tax lawyer with a national law firm who also has a CPA and MBA. When he is not working in his professional life, being

a spouse, parent or volunteer, he can often be found in his workshop. Mark is a member of AAW and the Chippewa Valley Woodturners Guild AAW Chapter.

marksworkshop@gmail.com

very club has them. Many are very accomplished turners, but sometimes they are not the best turner in the club. When show and tell comes around or when they see a bowl for sale they pick it up, use their critical eye, calliper fingers and molecular scale to judge the bowl.

Some bowl snobs outwardly criticise the bowl for all within earshot. Well at least they are open and honest. No, I was the worst type of bowl snob of all. I would say 'nice bowl'. What I really thought was:

- 'Could they have picked an uglier blank, or cut the blank more unbalanced from the board or tree?'
- 'Are they too cheap to use a decent piece of timber or species of wood?'
- 'Look at that tear-out. Was their final pass with a sharp gouge or a chain saw?'

Thou shall not judge thy neighbour's bowl...

- 'The bottom is thicker than my Aunt Millie's!' my mother says I will rot in purgatory for this comment as I did have an Aunt Millie, god rest her soul, who came from sturdy middle European stock.
- 'Is that lump in the side a design feature?'
- 'Have they ever seen a bowl calliper?'
- 'Do they own sand paper finer than 60 grit?'
- 'What is this finish, motor oil?'
- And on, and on....

Shame on me, a Catholic and former altar boy to boot. What caused me to see the light?



... with callipers!



Recovery plan

I could confess my moment of revelation, but I would be lying as there was no moment of revelation. Instead, it came over time. So here is my plan to recover from my snobbery that I share with any bowl snobs that seek to amend their ways:

- 1. Look back. Go find the oldest turning you personally did. It may be at your mother's house, buried on a shelf, in a box or maybe with an ex-spouse my mother, Ludwina, grew up in the Great Depression so she keeps everything. It's like having your own private National Gallery! Take a hard look at your own work. Rather than being critical of your work, which after all is the central trait of a bowl snob, recall how proud you were that day when it came off the lathe. Remember all the people you showed it to, and how it was magical to hold. Oddly, at the time there were no mistakes that were self-evident.
- 2. Watch a new turner. Go volunteer at a 'Learn to Turn' event. Stand behind a lathe for three or more hours with first-time turners and see them light up with pride when they turn their first pen. I was recently stopped on the street by someone who looked vaguely familiar. They pulled their wood pen out of their pocket and reminded me of the day they turned it. The shine in his eyes told me to step back and admire what a basic 7mm slimline pen kit can bring to a person.
- 3. Go back to the beginning. Go down to your shop and turn a 7mm pen kit. Nothing fancy, just spin a basic pen. Put a simple friction polish on it. If you find yourself either using an acrylic pen blank, adding a design feature or putting on a CA finish you are in need of some serious help, as you have missed the point of the exercise! Use the pen for a week and just enjoy the simplicity of the exercise.
- 4. Go to a craft show. No, not a juried event, or art fair, a craft fair. Many turners started with craft fairs and 'moved up' to more exclusive higher profit venues. Go look at how the public views wooden objects. Surprisingly, I have watched people marvel at items made out of barn wood or tongue depressors. Look at their perspective of the craft, not your technical assessment of the underlying work. Listen to their praise and comments. You may be surprised to learn that bowl snobs have their compass pointed in the wrong direction.
- 5. Give back. Donate some 'ugly' work to a silent auction. Buy a ticket to the event, and go listen to others critique your own work. Oddly, a non-bowl snob or fully recovered one may find your work is not ugly at all! However, if you find yourself slipping back into bowl snob mode, put a £500 bid on your ugly bowl, and take it home with bragging rights that it sold for

- £500. I do not view buying it back as a cure, nor are the bragging rights. I find most bowl snobs too cheap to buy someone else's work so think of it as a tax on your bad behaviour that evening.
- **6.** Give of yourself. Help a new turner turn their first bowl. Step back to take time to teach the process to them. You may learn more than they do from the experience. I recently taught a 7- and 9-year-old how to turn and still chuckle about the time we spent.
- 7. Put it to work. Use one of your bowls in your kitchen every day for a month. Bowl snobs forget that bowls can be functional. Live with your work, knock it around the kitchen, mess it up with food and snobbery will take a back seat to family conversation.
- **8.** Attend a club meeting. Get connected, or reconnected, to amateur turners. Look at what they bring to 'show and tell'. Listen to their presentation of their pieces and see

- how special it is to them.
- 9. Meds if all else fails. If you are a hardcore bowl snob, just grow up! It's wood. Wood isn't 'perfect'. If that doesn't work, take up pottery and don't poison the water hole for the rest of us.
- 10. Last call. If you are still not catching on, take drastic action. Follow the example of Garry Knox Bennett. In 1979, Garry made the infamous 'Nail' cabinet. He took a nail and pounded it into one of the doors of this cabinet to prove a point that 'precious things should be less precious'. Take a bowl that meets your ultimate 'bowl snob' standards and hit it with a big hammer. Smash it and realise it is just a thing.

So the bottom line is Shrek is beautiful and loved. Bowl snobs need to stop and smell the roses.



A sow's ear or a silk purse?



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13" x 3 1/2"	£33.60	Rippled Sycamore	
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8" x 6"	£18.00	2" x 2" x 22"	£4.47
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Spalted Beech			
8" x 2 1/2"	£7.20		
9" x 2 1/2"	£9.60		
10" x 2 1/2"	£10.80		~ /
11" x 2 1/2"	£13.20		
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Beefwood re-turn

Andrew Potocnik re-turns an Australian beefwood bowl

ANDREW POTOCNIK



Andrew sees inspiration around him every day.
He 'arrived' on the
Australian woodworking scene in 1983, and since then, his work has developed into areas of sculpture,

furniture making and the odd bit of cabinetwork.

andrewpotocnik@telstra.com

hen a gallery I had once supplied closed and returned work, I found it included a bowl made by an unidentified maker, who I could not trace. I felt the wood, Australian beefwood (*Grevillea robusta*) deserved greater refinement and finish. Here is the journey of re-chucking and re-turning a completed bowl, not to ignore the dangers involved in turning a roughly rectangular piece of branch wood.

Inspired by the wonderful medullary rays and deep red colour of the existing bowl I couldn't resist the urge to 'clean' it up – remove tool marks and add detail where needed and give the wood the respect it deserves. Beefwood of this size is becoming hard to find, so it needs to be worked to the best of one's skills and abilities.

Starting work

The bowl had originally been held in the expansion mode of a scroll chuck, so



Skimming across the surface with a gouge showed how much movement occurred



A scraper is used to clean up the inside

remounting it was easy, however the wood had moved over time and new cuts were clearly obvious as I trimmed the timber down to a uniform surface.

Originally, there was a bead on the lip with a rather thick bowl wall, so I opted to trim the full bead in half, undercutting it and reducing the wall thickness as the curve swept down to the base of the bowl. I like to create definition lines that make it obvious



A shear scraper was used to clean up the surface

where one shape finishes and the next begins, rather than having one surface slide into another and losing the overall form in the process. Cutting the outer surfaces of the bowl was difficult to control due to the intermittent contact of tool on wood, air and wood again. I opted to use a shear scraper, which was not just easy to control, but left a much cleaner surface than other tools reducing sanding.



WHAT NOT TO DO

I used an inertia rotary sander on the inside of the bowl and this worked fine. On the irregular wings the sander ensured my fingers were well clear of the nasty sharp spinning edges and the rubber pad also helped to absorb the deflection of touching and missing wood as the bowl rotated. However, I had a mishap - a nasty catch - due to incorrectly presenting the pad more-or-less flat to the work. After a bit of self-administered First Aid, I opted for the slower but safer process of hand sanding the outer wings with the lathe stationary, using a block with abrasive wrapped around it.



Wrong tool and wrong presentation on the wings...



... resulted in a nasty catch

Re-working
To re-work the underside I mounted the bowl on a jam-fit carrier, but to ensure it was secure I pushed the tailstock into place with a small piece of wood as a buffer and to prevent the live centre from marking the bowl. The reason for the extra support was due to the impact of cuts as the tool touched and missed the bowl - I didn't want the bowl to come loose and fly off the lathe. Imagine the possible damage the sharp corners could do if that were to happen!

It's quite easy to see how the edges of the

spinning wood 'disappear' and become a real risk in this type of work, so it is especially important that you ensure edges will not hit your toolrest or saddle before hitting the start switch. Rotate the bowl by hand checking to see that there is ample clearance for the bowl to rotate safely.

The original design had a clumsy looking bead which I first considered removing, but I changed my mind as things progressed, so I made it far more prominent and added definition in the form of 'v' grooves on both sides which help to make it stand proud of adjoining surfaces. It's a small detail, but it makes a big difference to the completed piece.

Using a skew chisel to cut definition lines, definitely a long point job! I like to point the skew up so just the tip cuts and ride it along the bead until contact is made and the one side of the 'v' is cut cleanly.

The bowl was ready for sanding. I did not re-work the recess, which I would have liked to; there wasn't enough wood left in the base and I didn't want to ruin the bowl.



A jam chuck is used to mount the work



The tailstock holds everything securely



A gouge cleans up the surface easily



Multiple light cuts will be required



A skew is used to create clean incised detail



The finished outside looks like this

Finishing

I'd learnt my lesson while sanding the top outer wings of the bowl using inertia rotary sanders – due to incorrectly presenting the pad flat to the work rather than at a trailing angle cutting in the lower 4-8 o'clock position. You can use power or inertia sanders easily on the solid underneath of the bowl, but the wings are a different matter. You can, of course, use either hand held inertia or power drill sanders using the trailing angle method descibed above, using two hands and body support and then gently presenting rotary sanders up to the spinning wood. However, the risk of a catch is high so the safer method is to use a cork block and elbow grease on the outer edges with the lathe stopped. This is a simple and painless solution.

A couple of coats of Rustin's Scandinavian oil brought up a nice lustre, but there was still one more matter to deal with – ownership. I did not sign the bowl, because it wasn't my creation and as I don't know who the original maker was, it will head off into the big wide world as something made by 'anon'!



Sanding the wings with abrasive wrapped around a cork block is easy and effective

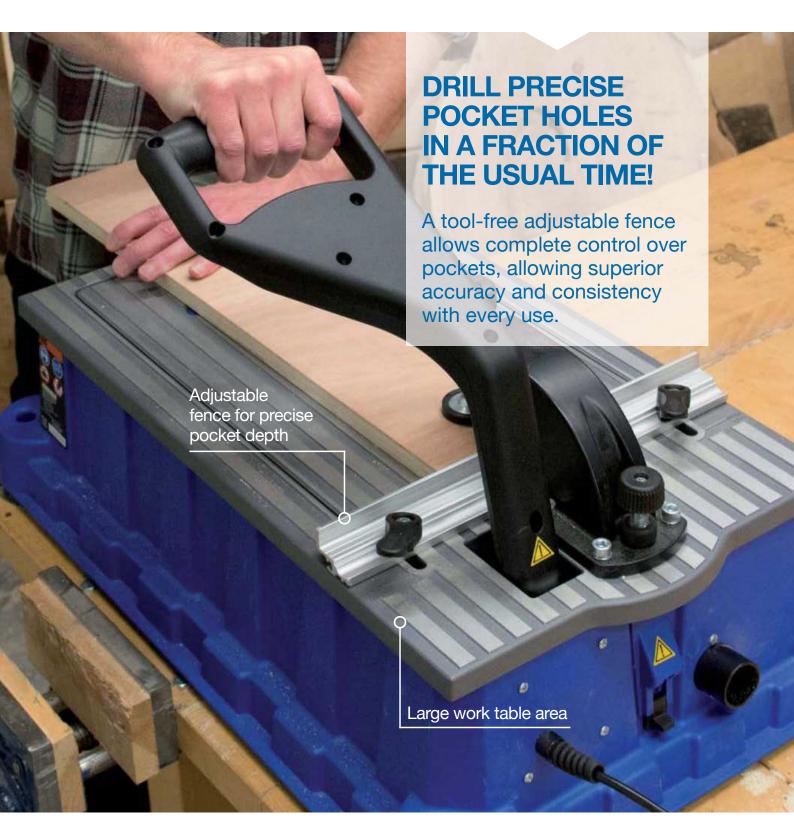
HANDY HINTS

- Whenever possible, glue extra sacrificial material to your work so it can be turned down to a round form, free of nasty sharp edges simply inviting horrible mishaps which leave wounds that may prevent you from turning for weeks as the healing process takes its time.
- 2. Always beware of sharp edges spinning at a high speed, however, I would not recommend wearing gloves for protection as, in my opinion, they add another layer of material that can catch, and take away the
- tactile elements required in turning.
- **3.** You can simply switch the lathe off and hand sand with a cork sanding block no catching issues here, but it will take a few moments more, and save on your power bill!
- 4. Re-working an existing item may call for some lateral thinking about how to chuck and re-chuck it, especially if the wood has distorted over time. And then you need to be clear on how much wood you have to work with. Maybe your re-worked design may not be
- possible with the wood you have available.
- **5.** Working with another person's design aesthetics can challenge what your eye sees as a pleasant form.
- **6.** Never impose poor work on a beautiful piece of wood; each piece needs to be celebrated to its full potential.
- 7. Small cracks, as are evident on some parts of this bowl, can easily be filled and stabilised with some Cyanoacrylate glue, and maybe a bit of dust from the sanding process.



The finished beefwood bowl





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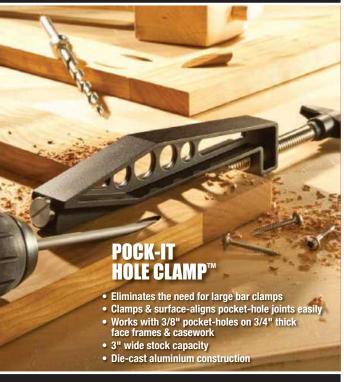
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In the workshop with... Greg Teter

We go in the workshop with **Greg Teter**

oodturner Greg Teter, from Pennsylvania, has been turning for almost 20 years now, following in his father's footsteps, who also did a little woodworking.

How, when and why did you start turning?

I started turning almost 20 years ago, shortly after I saw some beautiful turned pieces. I knew then that I wanted to do that too!

What and who are the greatest influences in your work?

I know my father did a little woodworking and I have always been pretty handy with tools, so I guess I'm a chip off the old block. The immense variety of trees, coupled with my enjoying climbing them and splitting firewood for mum in the winter, could have

been influential as well. All that being said, I like to share my God-given talents with everyone

If you were to offer one sage piece of advice to someone what would it be?

If you are interested in turning get a well-made, variable speed lathe and find an experienced woodturner who is enthusiastic about his craft

What music and which book are you currently into?

When I am not turning I enjoy reading all genres of literature. I recently read *Don Quixote*, Harvey Green's book *Wood* – a fascinating subject – and *Guns, Germs, and Steel* – any of which I would recommend. Did you know that it took 40-60 acres of trees to build just one British wooden warship? To

further tie me to the past, I usually listen to classical music while reading, but if I have to sit at the computer I frequently listen to classic rock circa 1965-75

What has been your greatest challenge?

What I find hardest is waiting for my shop to heat up. Actually, I had a blind student in 2014, who had been turning since 1996 and learned to turn after he became blind! He wanted to learn how to turn a hollow form. I scrutinised some of his work and decided 'yeah, why not'. After improving his outside skills we drilled a 45mm hole using a Forstner bit to the correct depth. As with his hands-on approach to the outside he wanted to reach inside to guide his hollowing tool. I explained the greater danger telling him I did not 'look' in I just had to know where the tool was and he said: "Ok, sometimes I still bend over to



look in one of the bowls and remember, that's right, I'm blind." We both had a laugh. He was an amazing guy and nearly finished the madrone hollow form in the time allotted

Name one thing on your turning 'to do' list?

Maybe someday I will do some more complex segmented pieces as I have only done so using 60 or less pieces to this point, but I still have one of the finest yew (*Taxus baccata*) stump collections – hundreds – and I have another 50 or more different woods at any given time in my shop, so I usually take one that catches my eye and make what I may from it

Tell us about the piece you are currently working on?

I just finished a spalted poplar (*Liriodendron tulipifera*) piece which I inlayed with turquoise and turned a macassar ebony (*Diospyros celebica*) and turquoise finial for the top. Now, I am cranking out small bud vases for an outdoor art and garden show

What is the one piece of equipment or tool you would not be without and why?

Sharp tools, sharp tools is what I preach to my students and nothing does a better job than my Tormek. The newest version is supposed to be even better. I have it on my wish list

If you could change one thing what would it be and why?

There are a handful of pieces I made that my wife told me I couldn't sell, I wish I had listened to her. She has them all for a little while and enjoys the hollow forms as much as I do

If you could have one piece of equipment, what would it be and why?

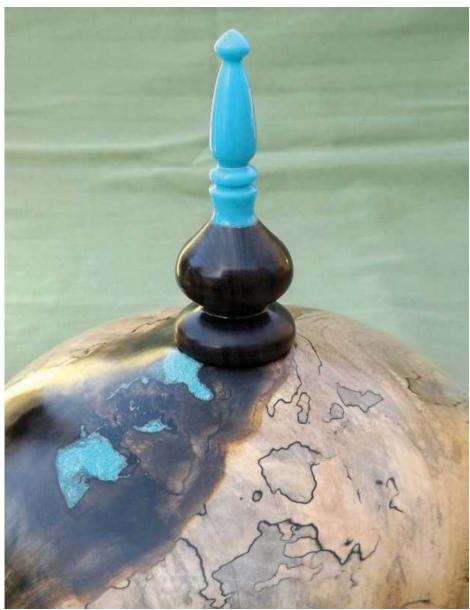
The photo of me in the shop has me holding my favourite tool – a Sorby 13mm spindle gouge. You may also notice my tools in a row on the wall. I just drilled various size holes in the piece of lumber and screwed it to the wall. Keeping the moisture out may also be done by dropping those silica packages you get in various things for that very same purpose.

HOMEMADE JIG

One of the ways to enhance small, less figured or interesting turned pieces is to 'burn in' lines. I have done this on all kinds of pens and handles as well as bowls and vases. One concern with the use of a wire to do this is the inherent danger of slippage coupled with the possible tangling. To eliminate this I begin with marking lines or stripes with a minute groove made with a skew chisel. I follow this by using a sharpened 'popsicle' stick or other small, hard wood similarly sized and shaped with a knife edge putting it in the pre-made groove until it smokes. Resharpen as needed.



Sassy - sassafrass (Sassafras officinale) with turquoise inlay at 105 x 210mm



Spalted poplar (Liriodendron tulipifera) with turquoise inlay at 250 x 215mm



Walnut Wonder - Walnut (Juglans nigra) burl hollow form is 190 x 295mm with a 60mm opening at the top

"Sharp tools, sharp tools is what I preach to my students and nothing does a better job than my Tormek"



Canary (Liriodendron tulipifera) wood dish at 150 x 150 x 90mm

LIKES

- Hard woods are best, because I find them easier to finish and I have turned some of the hardest, including; American osage orange (Maclura pomifera), lignum vitae (Guaiacum officinale), snakewood (Brosimum guianense), camelthorn (Vachellia erioloba), African blackwood (Dalbergia melanoxylon) and cebil (Anadenanthera colubrina) to name a few
- I like to find woods I have not turned, to add to an extensive list well over 80 different woods
- I like my woods seasoned, so I can turn finished products

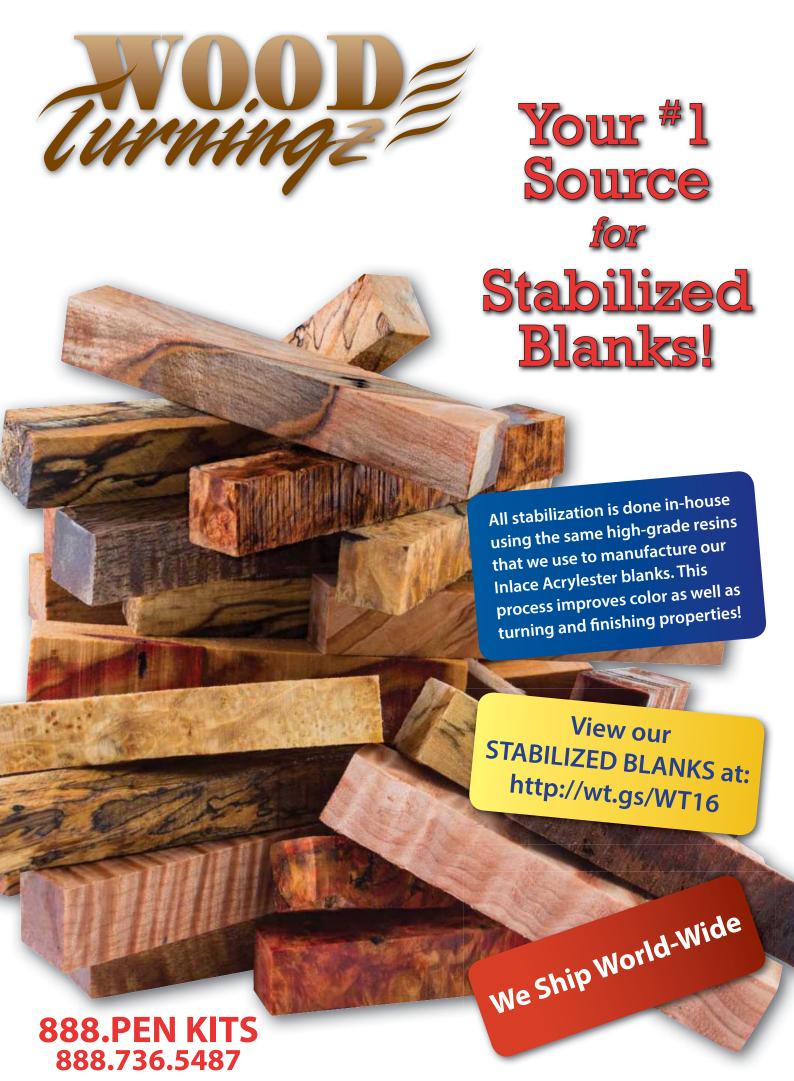
DISLIKES

- I dislike repetition, although I have made several tables and turned the legs. Of all the scores of Christmas ornaments I have made, no two were exactly alike
- I am not fond of suggestions as to what I could do to make money turning. I like making unique objects

HANDY HINTS

- I reuse all my sandpaper from a belt sander in small strips to do beads and coves
- When there are hairline cracks I drip thin CA glue in, followed by rubbing in fine sawdust, recently collected from the piece I am 'helping' so the colour match is close
- If I am turning a fragile piece I often heavily tape completely around it to prevent flyaway, as I had to do with the sassafrass (Sassafras officinale) and turquoise piece. Patience is a good thing when working on delicate pieces
- Whenever I leave a piece for any length of time I always check for looseness, however it is mounted. You can't be too safe. I have been fortunate, thank God, that the few that have come apart were small. If I have any doubts about the structural integrity of a piece I try to stand off to the right helping to minimise risk
- One of the most useful and cheapest materials I inlay with is the brass filings I gather from any store that makes keys. I filter the filings using an old stocking to get the fine powder, being extremely careful not to breathe any of the dust and equally careful handling it as the tiny pieces make painful splinters. In many of my turnings, cracks, gaps and other holes in the wood can be enhanced by packing in the powder and dripping thin CA glue on top. The reaction is instantaneous and with a wisp of vapour – don't breathe that either - hardens to an easily sand-able consistency. A little bit of trial and error on my part getting the right method for each of the different inlay materials.

Email: woodenantler@gmail.com



Dear Santa, for Christmas, I would like:-

Any tools super sharp quickly, easily and repeatably. £85.67

of course, I could make an even better job if you'd include an Optigrind CBN grinding wheel - fast, cool and in a range of sizes and grades from £111.88

Maybe a Record WG250 - an affordable wetstone grinder: that would get my bench tools the sharpest they've ever been. £299.95

Now, a new chuck would be useful. I know that The ToolPost have a huge range starting from under £100 but I'd love a Oneway Stronghold, the ultimate chuck, perfect for the more ambitious turner: £282.71

If that's bit too much for you, after you've fed the

Ireindeer, then a Patriot chuck at £166.28 would be nice - and for my smaller lathe a Nova G3: it's only £119.95 on Christmas Special Offer.

Perhaps whilst we're sorting out things for my compact lathe, you'd better include a set of the only tools made for use on smaller lathes:
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Mark you, they also do that comprehensive set of six tools - the Journeyman. It's clear why they called it that. Yes, please add that for £175.00 and I'll be like a new man.

Isaw a 'Woodturning' product review which really rated those M42 bowl and spindle gouges from Carter Toolworks: they are the sharpest and the edge lasts the longest - and they have those really cool aluminium handles. I definitely n-e-e-d one of those, please. Blade

only from £66, complete handled tools from £114.00

There's always carbide tooling if you really want to surprise me: the range from Hunter Tools is fantastic and they start from just £64. But how about a Hercules (£93.47) or a Jimmy Clewes #5 (£101.98)?

Ruby wheels are the best of the AlOx wheels so if the CBN is too rich for you (do you *have* to feed the reindeer?) then a "Ruby" does a great job, from £19.

You could rough me up a bit with a texturing tool from Crown (£56.60), or Sorby (£66.36) or that super little Decorating Elf from Henry Taylor (£45.05).

What about one of those superb new woodturning smocks designed by The ToolPost. Full of fabulous and unique features and yet only £36 including VAT?

For years I was afraid what you might imagine if I asked you for a butt chisel set, but sometimes my cabinetry requires a delicate touch so at £81.30 this set of four in a presentation box looked like a great idea.

Little Sister for my Big Brother would enable me to do great small hollow forms. By Hamlet: £57.88

With all the Santa's Elves and Fairies around here, maybe I could justify a Drill Wizard by Oneway: perfect for drilling jobs on the lathe. £102.41

Now that's a thought I often have on Christmas Day! But a set of ten whittling knives from ToolPost would really cut the mustard (or cranberry sauce)! £91.86 harpening with the Wolverine jig would be even more pleasurable if I could do it using the Rolls-Royce of grinders from Excel. Runs like a dream for £174.00.

But since you love me so much, what about that belt sharpening system from Sorby: the Pro-Edge - and spare belts from The ToolPost. Pro-Edge from £277.87

VDs and books will keep me out of your hair for hours. And they have such a great range at The ToolPost. DVDs from £13.50, Books from £5.95. What a choice!

Now, if I had a DML320 varispeed mini lathe I could turn in the warm during these cold winter months. On offer: £499.99

Respiratory protection is something even Santa's Elves need to think about. I'd really like a JSP PowerCap Active, please, please! Breathe, breathe, breathe, £240

I can't save the planet single-handed but with a centre saver, I can at least save some timber. There's the Kelton system from £194 or the Oneway from £243. Whichever!

Finishing better and faster would be nice. For that, I could really

use a Wood Buffing System from Beall Tool or Chestnut Products. From £54, complete.

Pens would be nice to give as presents next year. Think what I could make if I had a pen mandrel (from ~£15) - or even a Pen Wizard - Wow! £296.69

ore timber might be an idea. There's a great range to choose from and ToolPost even have mixed exotic bags of timber I'd love to try out. Mixed bags: £25

Stuart Mortimer uses those Saburr burrs to remove waste wood quickly on his twisted hollow forms. I'd like the one for slitting between the bines. SM250 £28.70 I've seen Stuart at ToolPost's Open House - he's amazing.

Loculd find lots of other lovely things at The ToolPost, but let's just start with these, please. Maybe talk to the Big Elf - or the pretty Miss Santa - at The ToolPost for more ideas: they really know what they're talking about.



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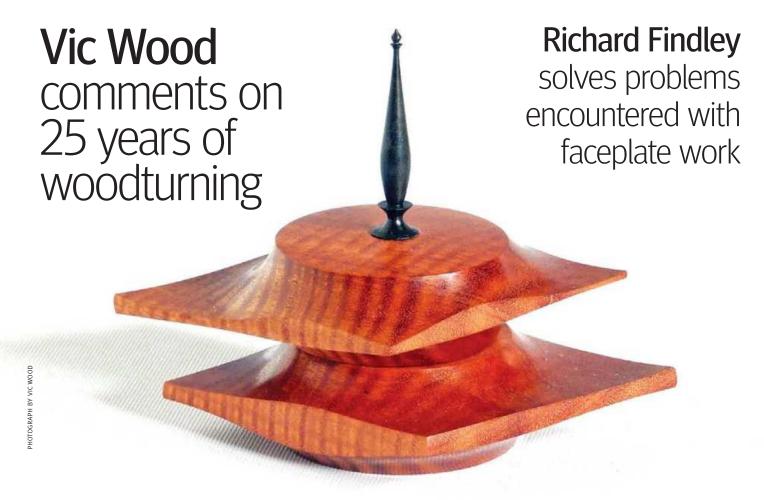
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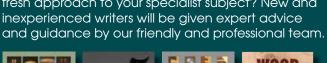
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Turned bowl on a bowl

Philip Greenwood turns two bowls to create this balancing act

his design came about when I turned a small round bottom bowl a few years ago. I had a bangle lying around as well and just happened to sit the bowl on the bangle and this has developed into a bowl on a bowl. This project has two bowls balanced on each other, yes they could be fixed together, but this way gives you an opportunity to change the angle of the top bowl and the opening in relation to the bottom bowl. This is more an artistic item than a practical piece, but that does not mean that this could not be used. The upper bowl is made from yew (*Taxus baccata*) and the lower bowl from walnut (*Juglans regia*).

The recess in the top of the lower bowl needs a radius similar to the radius on the outside of the upper bowl. A template of the radius of the outside of the upper bowl will help you with the turning of the lower bowl recess. The upper bowl is turned first. This is done just like most bowl turning with the spigot being removed to form the radius allowing this to be rotated at an angle. Once this is turned you will need to make a template of the radius that you need to turn in the top of the lower bowl. The lower bowl is turned the opposite way to most bowls in that the inside is turned first, then the outside. This is so you can produce a holding method to enable you to turn the outside. You can then cut the radius to match the template you made before. This will match when the bowl is sitting upright. To finish, I have used an oil finish, but you may use any of your favourite finishes.

PHILIP GREENWOOD

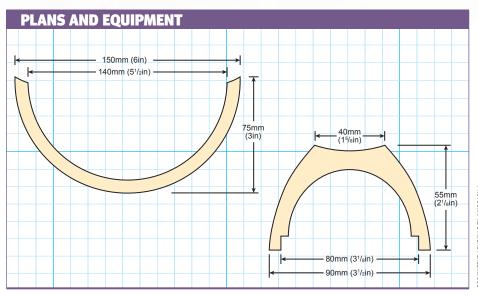


Philip has been turning wood since 1980 and started turning professionally in 1986. He was accepted onto the Register of Professional Turners (RPT) in 2006. He is also a member of the AWGB.

He can be seen working in his workshop in North Yorkshire and has demonstrated at the woodworking show at Harrogate since 2008. He runs courses at his workshop.

philip@woodturningintoart.co.uk www.woodturningintoart.co.uk





EQUIPMENT USED

Tools

10mm and 12mm bowl gouge 25mm French curve scraper 3mm parting tool 20mm skew 10mm spindle gouge with a fingernail profile PPE: facemask, respirator/dust mask and extraction

Timber

Yew (*Taxus baccata*) 160 x 160 x 100mm Walnut (*Juglans regia*) 95 x 95 x 100mm



CHUCK SPIGOT SIZE



We all know the chuck will expand and contract a fair way, my chuck will accommodate a spigot from 43mm right up to 60mm. But the ideal size is 48mm, why is this? If you look at the chuck on the right you will see the jaws touch the spigot completely so you have maximum contact between the jaws and the spigot, but look at the one on

the left and you can see large gaps all around the spigot and the jaws only touch on the jaw corners. This means that you will not have maximum contact on the spigot, so less grip on the spigot, plus you will have eight deep marks on the spigot where the chuck jaws have dug in meaning you have no choice but to return the spigot later.

RE-TURNING THE BASE

How many methods are there for re-turning the bases of items like bowls? There are lots of methods and the one you choose will depend on various factors. The cost could range from £1 for my method to over £900 for a vacuum chuck. As well as the purchase cost, time saved is an important factor, particularly if you are making a living from turning where time is money and a few extra minutes per item adds up over the day. And last, but most importantly, is safety in the workshop. If you ask yourself, "Is it safe to use this method?", you already have your answer, which is "no, it is not". I use plywood discs or a dome-shaped bowl covered with anti-slip matting on the outside to prevent marking the turned items. The item is trapped between the discs and the revolving centre in the tailstock, only a small pip needs to be removed by hand after the reshaping or removing the spigot.



DRILLING ON A PILLAR DRILL

Drilling on a pillar drill can be a quick way of mounting your work on the lathe. I use a sawtooth bit of 54mm, this is just a size I have that will drill the hole needed to fit my chuck. Would I use this size bit in a hand drill? In a word, no, due to two reasons: first, my drill would not have the torque to drill with this size bit without risking burning the drill motor out, second, the drill would be very hard to control due to the torque. If you have a small set of jaws then you can use a smaller bit and this could be used in a hand drill. I have a cradle to hold the piece of timber in, this means a piece that is round will sit in the cradle and you can adjust the piece in the cradle so the top face is level. I will then clamp the cradle to the table due to the torque forces involved.





Use a pillar drill with a 54mm sawtooth bit to drill a recess to fit the chuck jaws. This is the best way if the surface is not flat. Hold in the cradle as described in the panel



Use a bowl gouge to rough shape the outside. I use a revolving centre in the tailstock at the start of the roughing out to offer support and added safety. Start with your lathe on a slow speed, you can increase the speed as the blank comes into balance

















With the lathe switched off, mark the spigot diameter on the base of the bowl with a pencil, then spin the blank by hand to draw the full circle of the spigot size

Remove some material around the spigot on the base, remember that we need material to complete the radius base later. You have to imagine the curve swiping into the base of the bowl while turning the outside. No need to sand as this will be completed later after the reshaping

5 Now move onto the upper section of the bowl, this part will be finished to completion. Try to follow the curve round from the base. I have just re-curved the top section over slightly. Sand this top section to completion going through to 400 grit abrasives. Remember that yew is likely to suffer from heat check if the surface becomes warm

Use the skew chisel with the long point towards the spigot laid flat on the toolrest and held horizontally. Try to match the angle on the spigot with the chuck jaws to maximise the gripping power. Use the long point to place a small dimple in the centre of the spigot to aid recentring later

This photo shows the deep spigot I cut to give me stability while turning the inside of the bowl. There is a small gap between the spigot and the chuck jaws; this is so the jaws will sit on the flat at the base of the spigot

Turn the inside away with the bowl gouge; I have removed most of the middle and gone to depth. You need to try to match the outside curve of the bowl while remembering that the outside around the base will change shape

Use a scraper to clean the surface, use this tool in a trailing mode, i.e. the handle needs to be higher than the tool tip to prevent dig ins. Once any ridges have been removed and the curve is smooth start to sand through the grades of abrasives

This photo shows the method I use for re-turning at the base of the bowl. The former is held in the chuck and the bowl is placed over this, this is held in place by the tailstock. Just apply light pressure only, too much and you could split the bowl

1 Take cuts from the base to remove the spigot, but leave some material around the revolving centre for strength.

Start to blend in the curve. You're looking for a smooth flowing curve running through into the base

1 2A lot of the waste is now removed; take small light cuts only at this stage, you just need to blend the lower part to the top portions, you don't want a joint line or a change in the curve. Once you think it's completed, stop the lathe and feel the curve with your fingers to check for any small ridges, remove any ridges and then move on to sanding

13 Use a small saw to remove the small pip, then sand to a smooth finish. I then oiled this with three coats to achieve the finish I required

Make a template to match the curve on the bowl. It can be easier to make a template to match the bowl curve first then make a negative copy of this so this will be the one I use on the recess. This template is made from thin card

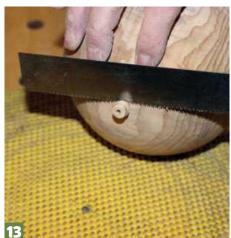
15 This piece has had a spigot turned on the end; this is now held in the chuck. Turn the inside out with the bowl gouge; you can see the remains of the screw chuck hole. Don't go too deep and this will be recessed on the top side of this later

16 Use a curved end scraper to refine the curve on the inside of this, holding the scraper in a trailing mode as before. It's just as important to finish the underside of items. Take small light cuts, several light cuts will produce a good surface

1 7 I am making a recess to hold on the chuck outer jaws, slightly under cut this to give a better grip. Sand through from 180 grades through to 400, checking that all the tool marks have been removed from the surface before moving on to the next grade

Start shaping the outside at this point. The outside at the open end needs to be finished completely as you will not be able to turn this part once held on the chuck. This is just like a bowl, start at the base and work towards the top















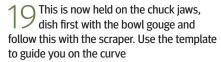












The template is offered up to the recess and checked for fit. Refine as needed to match the template curve. The closer this is the better the bowl will sit on this

21 Now is the time to finish the outside of this small bowl. Again look for a flowing curve alone the outside; you can see I am using the side wing just below the tip of the gouge to achieve a searing cut. This is almost at the end of the cut, I don't want to go much further and catch the chuck jaws

2 Sand the surface to 400 grade abrasives and then add oil to the surface. Once all the parts are oiled, de-nib and recoat two more times until you are happy with the finish

23 Your finished bowls should look something like this



HANDY HINTS

- 1. Wear a full face shield and a dust mask when turning a piece of yew with bark on
- 2. Yew is toxic and can lower your blood pressure among other health problems if you breathe in the dust. Most timber can cause health problems if you don't take dust seriously in the workshop. Here is a link to H&S site that covers toxic timber: www.hse.gov.uk/pubns/wis30.pdf
- 3. Keep your tools sharp all the time to achieve a better surface finish to reduce the need for sanding. It is surprising how a tool can still feel sharp but is blunt when cutting timber
- **4.** Don't forget to dispose of oil-soaked cloths safely due to spontaneous combustion; it normally says this at the end of the instructions on the can, which is easily overlooked
- **5.** Try to oil your finished items in a dustfree environment as the dust will settle on the wet surface and dry into the oil, which will feel rough when dry
- **6.** The same type of timber could be used on both parts of the project if preferred
- A compass could be used to make a template for the main bowl to ensure an even curve both on the outside and the inside





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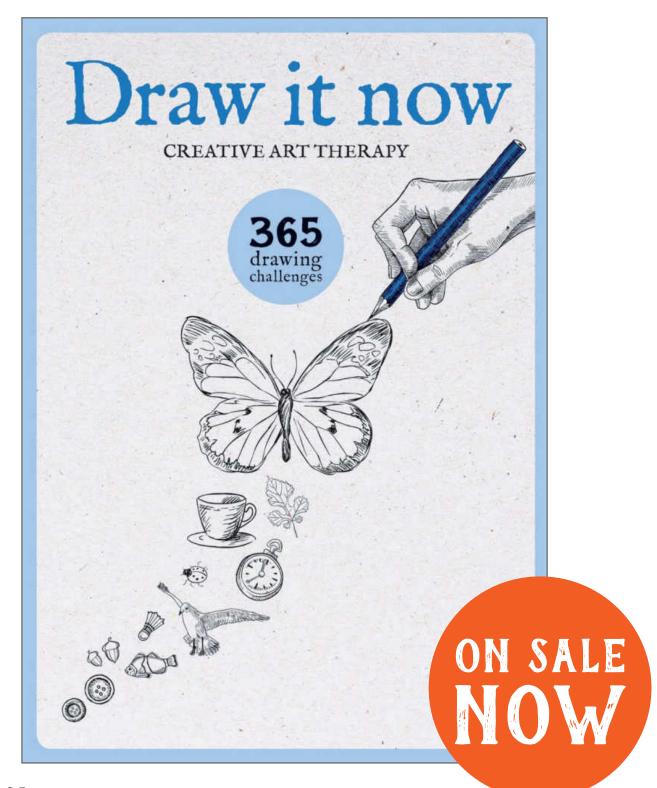
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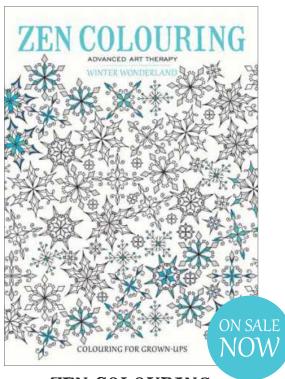
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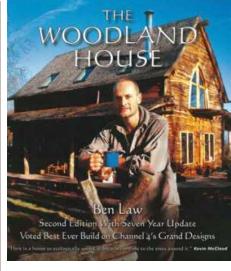
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BOOK REVIEW: THE WOODLAND HOUSE

The Woodland House by Ben Law is a second edition of the book, with a seven-year update and the house featured in the book – voted Best Ever Build in Channel 4's Grand Designs – was built by Ben for under £28,000 using materials from his own woodland. This book, therefore, is an interesting insight into Ben Law's work, work ethos and his designs. There is also a bonus of a foreword by Grand Designs' Kevin McCloud on the house.

Ben has designed *The Woodland House* as a dual purpose book, the first as a volume for the 'armchair enthusiast' and the second as inspiration for those wishing to build a similar structure with a similar process. It is a step-by-step guide that looks at the basics of self-building and gives full details of Ben's evolving design process. Ben identifies the materials used, the cost and goes into detail of the project management and the building stages – from foundations and frames, to interior features.

The book contains eight chapters, which are broken up further – making the text-based book an easy read! These chapters are; why build?; the design process; building regs; preparation; building at last; plastering and services; reflections; and further building. The chapter progresses through each step of the building process, illustrated with over 100 colour photographs. The photographs are of a nice quality and are clearly captioned, with illustrations too. The final section of the book is the appendices, which includes roundwood engineering calculations. *The Woodland House* is at 104 pages.

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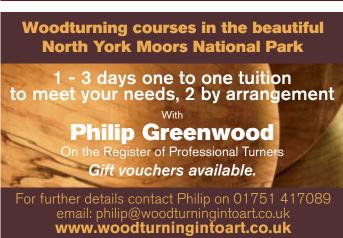
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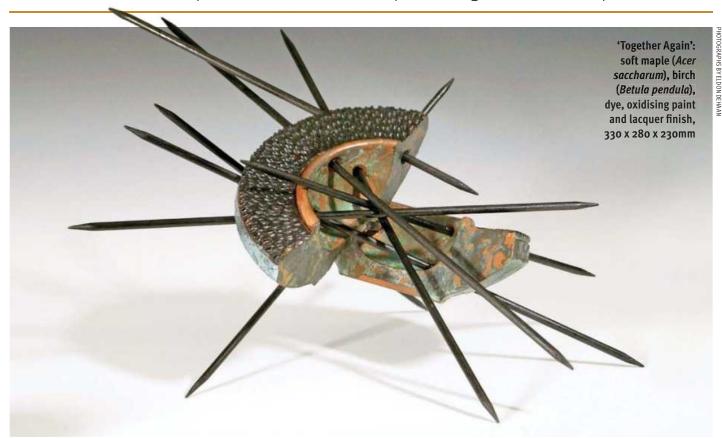
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Eldon DeHaan – 'Together Again'

Eldon DeHaan explains how he turned this piece using the 'lost wood' process



n my piece, 'Together Again', I wanted to experiment in turning a bowl using the 'lost wood' process. This is when three sections of wood are glued together using newspaper strips between the joints, making the separation of the glued sections easier.

Once I had completed turning, I discarded the middle section, which became the 'lost wood'. During this stage I started to consider how I might join the two sections. Normally I would just glue them together to form an oval bowl; although an oval bowl is unusual, I wanted to make something a little more interesting.

I have always felt compelled to do different things or add different elements to my turnings, which are always dependent on my impressions at that moment. I had the idea that if I could join the two sections together with dowels, it would give the bowl a unifying look without actually being connected. Before I could separate the sections I had a few more steps to complete.

I set about texturing the bowl by carving the rim using a hand-held rotary tool with different carving tips. A sunburst design was used for this texture. Next came the drilling of holes that would hold the dowels. While the piece was still intact, I drilled several holes through the sections at different angles and entry points. I then added a small amount of texturing around the holes. At this point I was finished with working on the wood and I set out to determine what colour I could add to the plain maple (*Acer spp.*). I had in mind the form or look that I wanted, but after several months I was in limbo as to what finish or colour to use.

The inspiration on what to use didn't come until I attended Mark Baker's demonstration at the Utah Woodturning Symposium. In his demonstration Mark used a finish that I hadn't seen before, it was a paint that oxidised when a patina solution was applied. It looked fantastic! This was the process I decided to use.

The product I used comes from Modern Masters. The process that I used incorporates a three-step application by first using a primer, then an oxidising paint and finally a patina ageing solution. For a more complete description on the use of the product and process go to: www.modernmasters.com.

After applying the oxidising finish to the bowl I was ready to connect the sections with birch (*Betula pendula*) dowels. I cut the dowels to various lengths, sharpened the ends and coloured them black. I then inserted them into the holes; however, found the form wasn't what I'd envisioned. I experimented with the shape and found a form I liked. The last step was to glue the dowels. A little spray lacquer and my piece was complete. This piece reminded me of a couple I knew who divorced but later, after many struggles, remarried ... thus the title.

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